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INTERVIEW

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WIZARD©

No. 6

THE GUIDE TO COMICS

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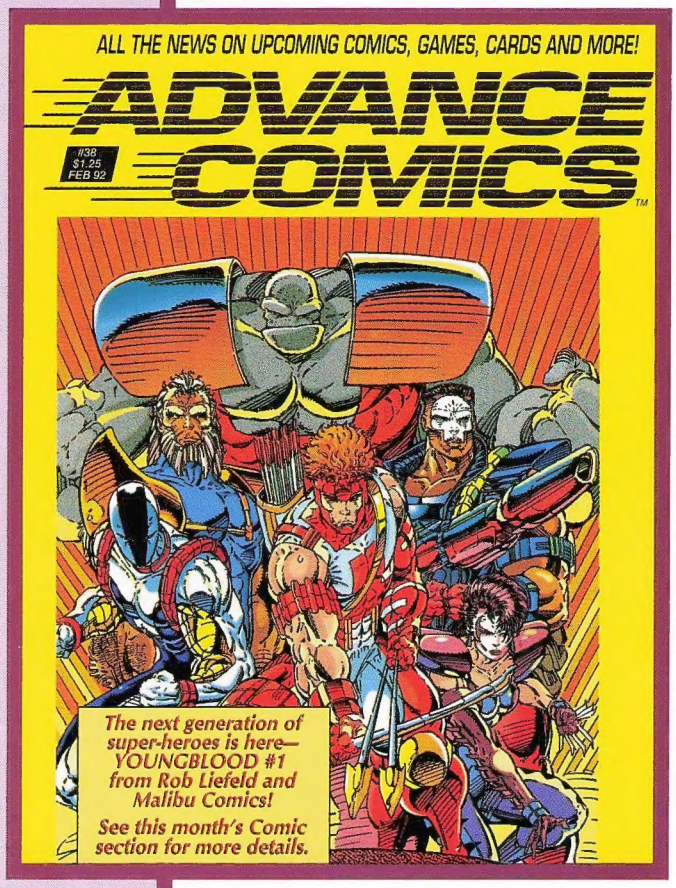

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VOLUME 1
NUMBER 6
FEBRUARY 1992

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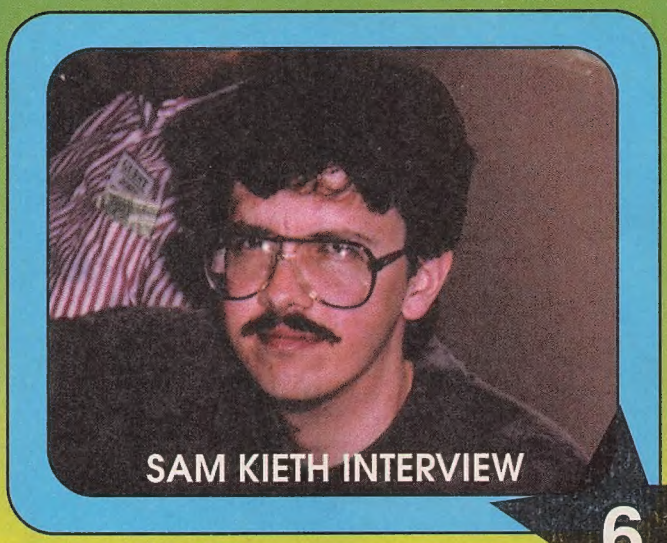

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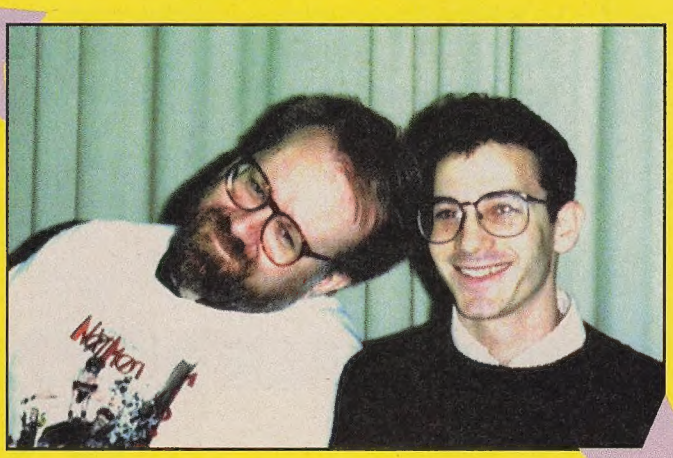

Welcome to the World of Wizard #6

Computer problems, that's it, that's all, absolutely nothing I can do about it. If I tell you, the nightmares - this issue was almost late. It's about 2:45am Tuesday night, with only 48 hours to make up lots of lost time.

Enough of my complaining, all I need is a good clean shave, 6 hours of zzzz's, and another Todd McFarlane cover. Well, at least 2 out 3 wouldn't be bad, for now.

I recently went to the Mid-Ohio Con and got a chance to meet some familiar names. I'm sure you've all noticed, John Byrne and I seemed to have gotten along well. You know what that means (cough, cough, cover, cough, cough).

There was one thing plaguing me since Ohio, for some reason, Fried Mush, happens to be a delicacy. I just don't know why anyone would order that in a restaurant.

I wanted to let you know that I am incredibly impressed with all the Wizard covers we received. You're awesome. We literally have two piles as tall as me with all your entries. Because of all your dedication, we are dedicating issue #7 to all of you who sent in covers to us. We couldn't possibly do them all justice in one issue, so over the next few months we'll give you a chance to look at the best new talent.

I really had to twist Sam's arm to get this Hulk piece, I hope you enjoy it, I know it's one of the finest pieces I've seen.

The Big Cheese,

Gareb S. Shamus

WIZARD

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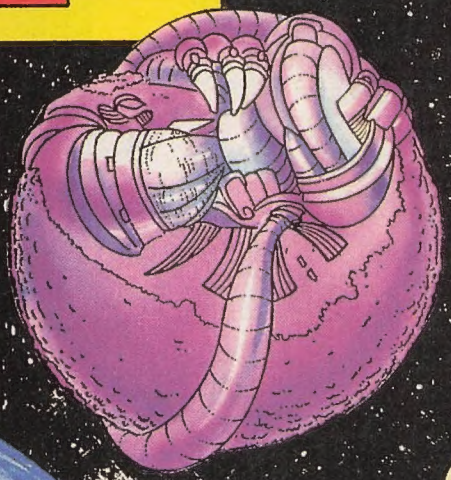

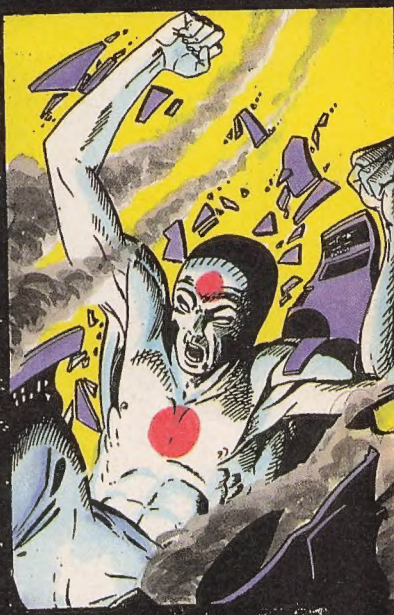

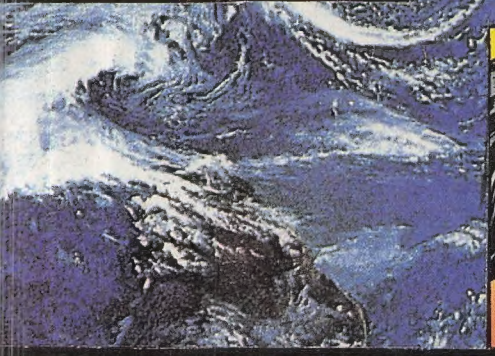

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SANDY CLAWS

AN INTERVIEW WITH SAM KIETH

by Patrick Daniel O'Neill

He gets co-creator credit on Sandman, though he gives the credit himself to Neil Gaiman. He followed Barry Windsor-Smith on the Marvel Comics Presents Wolverine feature...and didn't look like a second-hand choice in the process. He's Sam Kieth (I before E, please), and he's a talent with a sense of humor—about himself and about the field he has chosen: comic books.

WIZARD: How did you break into the business?
SAM KIETH: I started working at smaller comic-book companies—all of which have gone out of business since—and worked my way up to the larger companies. Not that smaller companies are down on the list...you name the company, I've probably done at least a back-up story for them.

Boy, this is wandering. Can you make up a better answer? [laughter]
WIZARD: There are lots of places an artist can work—advertising, illustration—why comics? What is it about comics that said to you, "This is where I want to work"?
SAM KIETH: That's a great question.

Probably, for me, it was the easiest thing. Certainly, I've found it easier than the little advertising work I've done or doing art design for movies or any one of a number of other things. Relatively speaking, comic-book artists—and I would assume writers; you'd know better than me—have the

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maximum amount of freedom, wouldn't you think?

I mean, generally, there's nobody telling you to change something a million times, as I saw happen in advertising. If you are being asked to change things a lot in comics, you probably have the wrong editor. Most editors that are actually...well, mammals, and not serpent-like...won't cause you too much hardship.

That sounded really cynical, didn't it? [laughter]

Have you seen the Wolverine series I did in *Marvel Comics Presents* with Peter David?

WIZARD: Haven't finished it, yet...but I'm reading it.

SAM KIETH: There's some little stuff I tried to put in there; I don't know if people caught it or not.

In one of the stories, I put in the bulldog from *Rocketeer*—the one with a pipe. I'm a big fan of Dave Stevens, so I put the bulldog in the background of one of the dream sequences. Nobody caught it! I was sure Marvel would have taken it out! And later on, sure they would get wise, I changed it to a poodle—and they caught the poodle, but not the *Rocketeer* dog! "Why does this poodle have a pipe?" they asked. And I couldn't tell them...because they'd take the bulldog out, too.

WIZARD: When you're working on something like Wolverine, did Peter give you a fairly detailed plot?

SAM KIETH: That was odd. Even Peter would tell you that, in the beginning, it was pretty detailed and toward the middle, when he found out *I* was doing it, it got less so.

You see, when Peter wrote the first two chapters, he thought Todd McFarlane was going to draw it...and when Todd had to back out, I got it...and then Peter said, "If Sam's gonna do this, let's make it really weird." Then he started adding all this strange stuff—and like a fool I kept requesting all these odd things to appear in the story. So Peter had to figure out how to get them into Madripoor; that's where the dream scenario came from. That's the only logical reason for the hot dogs in the story.

Kids keep asking, "Was there a plan or method in doing this?" I'd like people to believe there was. Peter's a talented enough writer that, in the end, it kind of makes sense. I said to him, "You know, I really think this story reads like we knew exactly what we were doing from the beginning."

Did Peter tell you about the eyeball thing?

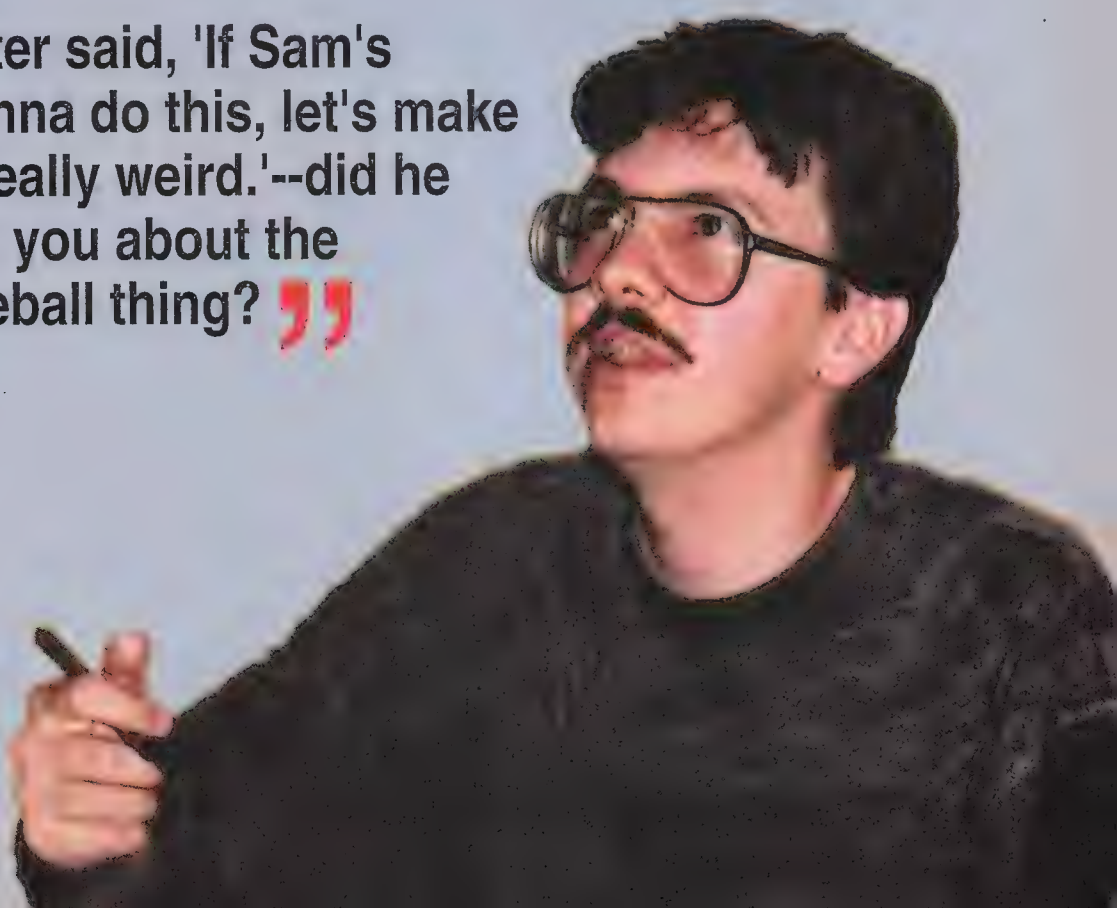
WIZARD: No.

SAM KIETH: There's a part where Wolverine rips the villain's eyeball out of the socket, puts it in his mouth and spits it out. When Peter told me this originally, he described it very vividly as a very violent scene. I thought he was asking for it to be very graphic.

I made it *way* too graphic—I forgot that kids are going to read this! Everybody said, "Are you nuts?" And I agreed...so I changed it.

WIZARD: One of those times when it's good to have an editor.

"Peter said, 'If Sam's gonna do this, let's make it really weird.'--did he tell you about the eyeball thing?"



SAM KIETH: Very much. I had gone into my cynical 24-year-old mode, but there's a lot of little bitty kids who read this.

WIZARD: As you know, there's been a lot of talk over the past few months about the concept of the writer-artist...or artist-writer, whichever way you want to put it. Have you ever given any though to writing you own material?

SAM KIETH: There are a lot of facetious things I could say that would get me into trouble.

What would you think if I said, "Yeah, I really want to write!" Would you think, "Gee, this guy's getting too big for his britches." Or would you think, "Well, he's ambitious, but probably a little too ambitious for his own good," or "Go ahead, let him write. If he can, great; if he cant, he'll burn his own bridges."

WIZARD: My personal attitude is that if an artist has to show samples before he gets a job as an artist, the artist who wants to write has to do the same. You ought to have to prove your talent before you get handed plum assignments.

SAM KIETH: I'd agree with that. That makes perfect sense.

It would be a nightmare—although I know it won't happen to me—if somebody were so popular as an artist that they could say, "I want to write," and things would just form around them to make it happen.

I don't cast aspersions on anybody who's done that, though. I have ideas for stories, and I'm interested in co-plotting, but that's as far as I can go. For the actual words, I'd want to work with Bill Loebs or Neil Gaiman or Peter David, somebody who knew what they were doing. That was the good thing about working on *Sandman*...Neil let me come up with parts of it. And Peter, too. He thought of the concept of Cyber and let me give it visuals.

That's the strength of an artist-and-writer collaboration. It seems there are certain pitfalls that the writer-artist tends to fall into.

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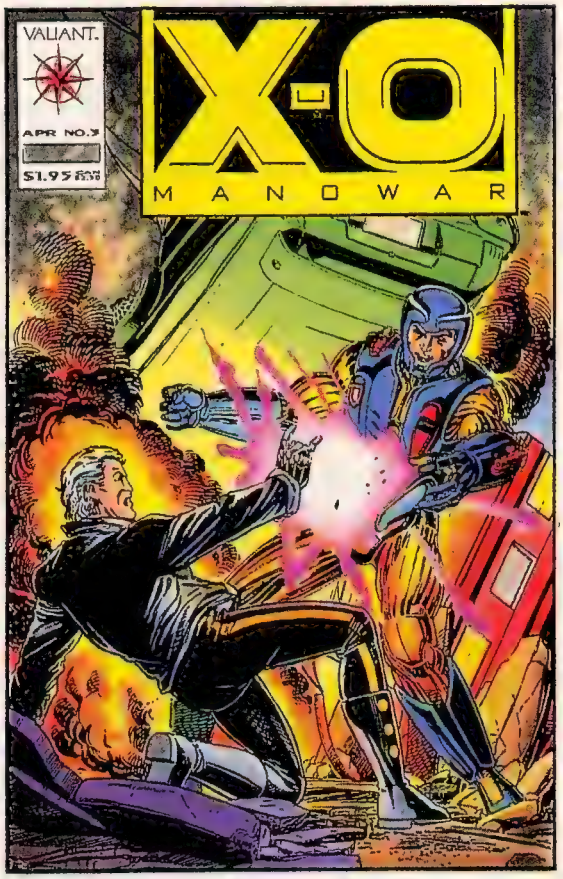

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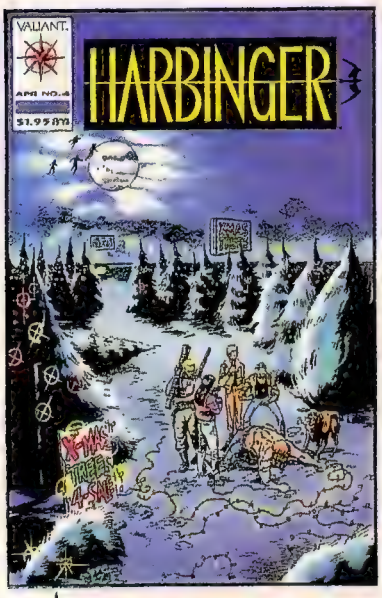
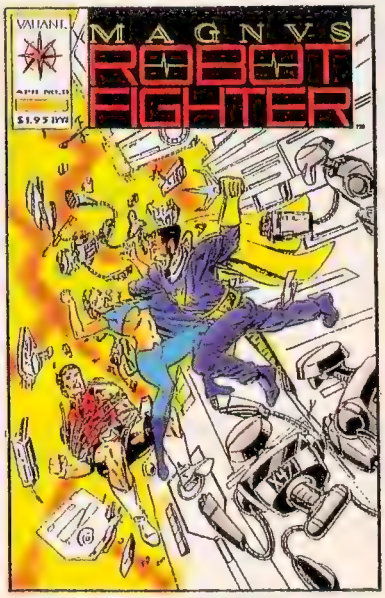




WE'RE BUILDING A UNIVERSE!

DOC BRUCE BANNER, BELTED BY GAMMA RAYS

A look at the Incredible Hulk

by Patrick Daniel O'Neill

The giant green guy with a mad on, the Incredible Hulk, is perhaps—after Spider-Man—Marvel's most recognizable character. But most of the world probably has little idea how much the Hulk's background and abilities have changed in the nearly 30 years of his publishing history.

As originally designed, the Hulk was something of a combination of Dr. Jekyll and Mr. Hyde, the Frankenstein monster, and maybe even a bit of the vampire legend.

Today, he's a much more complex creation, with roots deep in modern psychological theory. For those who came

in late, the Hulk was created when Dr. Robert Bruce Banner was accidentally exposed to gamma radiation from a bomb of his own creation. In the early stages of his career, Banner would change into the gray-skinned behemoth dubbed the Hulk by the armed forces whenever night fell. Later (actually the second issue of his original title) his skin color shifted to green and the transformation became somewhat erratic.

Eventually, Banner and his comrade—teenager Rick Jones—could control the change through a measured dose of gamma radiation. During some of this period, the Hulk was completely under the command of Jones. Later, Banner discovered that raised epinephrine levels in his system (triggered by the "fear or flight" syndrome common to all mammals) caused the amazing change to the Hulk. It was this version of the Hulk that prevailed for many years. Often Banner would remain as the green monster for months at a time.

Strange shifts would occur in the Banner/Hulk shared experience over time. Sometimes, the Hulk would seem to be a perfectly rational, though somewhat more brutal version of Banner himself. Other times, the monster would seem to be a complete child, with little real understanding of his surroundings. Occasionally over the years, Banner's normal personality would seem to be in complete control of the Hulk persona.

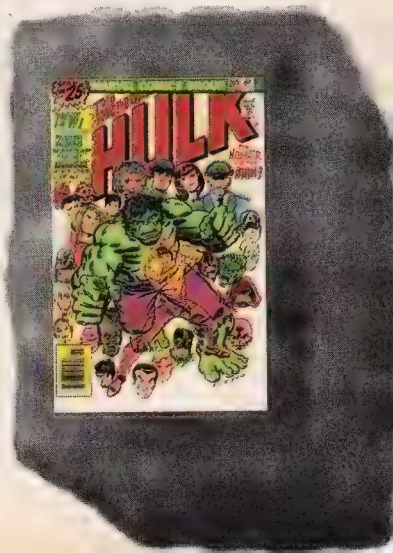
For one period, Banner's personality became completely submerged, and the Hulk became an unthinking, unspeaking beast. For his protection (and the world's), the magician Dr. Strange isolated the Hulk at a mystic crossroads between dimensions. During this time, it was revealed that Bruce Banner had been an abused child.

Eventually, the Hulk was released from his mystic exile and Banner's mind returned. But the psychiatrist and part-time adventurer Dr. Leonard Samson discovered a method to separate not only the persona but the physical bodies of Banner and the Hulk. This new Hulk was even more bestial than ever before, while Banner was at last able to live his life without the shadow of his monstrous alter ego.

This new Hulk was even more bestial than ever before

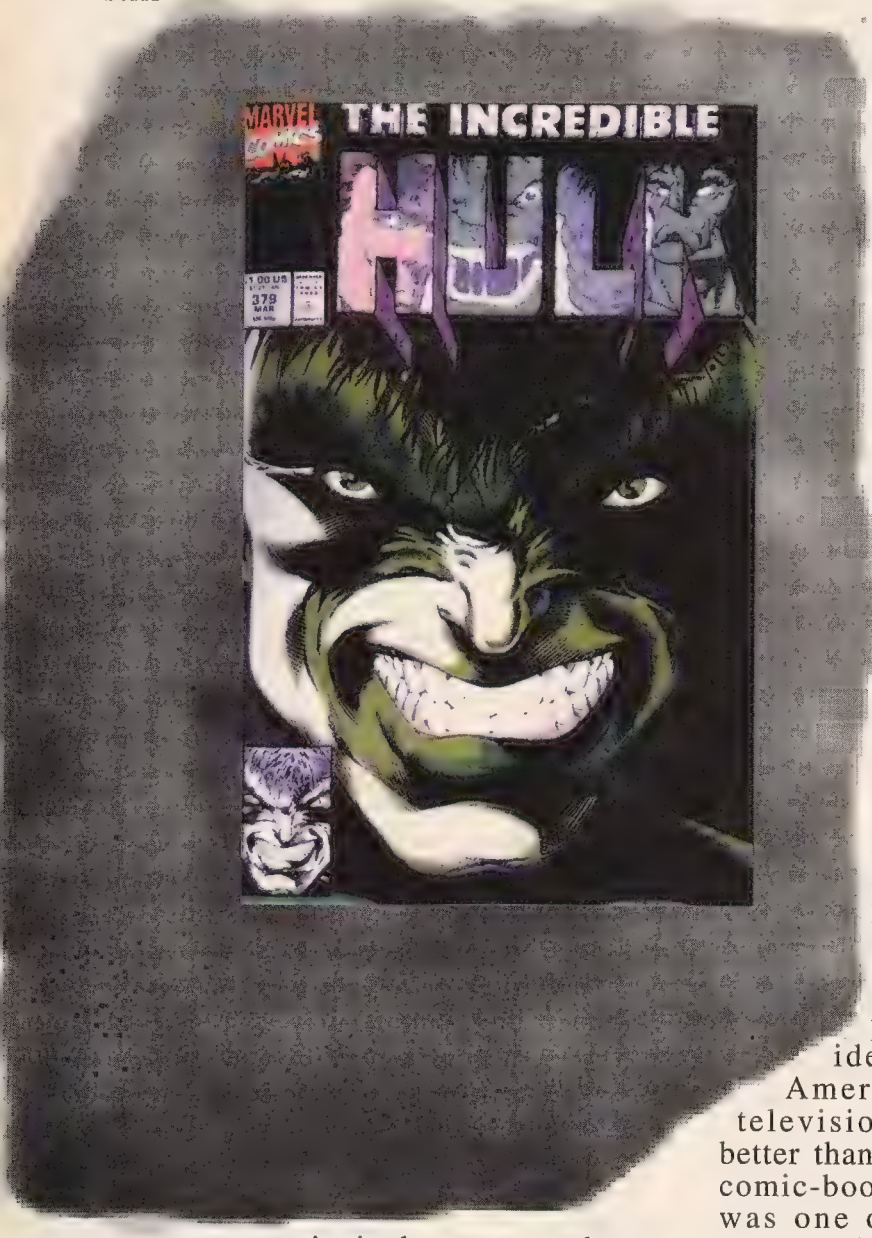
His happiness was short-lived, however, as it became obvious that Banner could not survive without the added vitality the Hulk gave to his frail physique. Samson was forced to reintegrate the two, and the Hulk now reverted to his original form: gray, brutal but intelligent, and appearing only at night. It was theorized during this time that the Hulk transformation was a form of mutated cancer, creating new body cells within Banner's body at an astonishing rate and thus healing any wound or internal damage almost instantaneously.

Eventually, as Samson's investigations continued, he came to the conclusion that Banner's experiences as an abused child had caused a multiple personality disorder, resulting in three distinct persons—the



meek, mild, highly intellectual human Banner; the green Hulk, filled with child-like rage and child-like longing for affection; and the gray Hulk, a brutal being ruled by his own desires and emotions.

Samson, through hypnosis, reintegrated the three into a single being: the new Hulk, still



enormous in size but now more human in appearance, with Banner's intellect, though colored by the more emotional nature of both previous versions of the Hulk. But how did each of these changes come about? Basically, as the creative teams shifted on the character, each one had a new "take" on the Hulk. In fact, co-creator (with Jack Kirby) Stan Lee probably had three or four variations on the Hulk in the four or five years in which he was the principle writer for the character. Why? Well, brilliant as the original conception of the Hulk was, Lee probably never thought it would last 30 years. It was simply a combination of Marvel's long-standing monster comics of the 1950s and '60s and the newly successful superhero comics. It's pretty tough to make a split personality in which one half has a child's mind and beast's rage—and in which "that" personality is the more interesting—an on-going character. How often can a writer put "Hulk smash!" on the page and feel he's creating anything worthwhile?

So, over time, first Lee, and then writers like Roy Thomas, Gary Friedrich, Bill Mantlo, John Byrne, and Al Milgrom worked up variations on the theme. Eventually, the most recent writer, Peter David, synthesized all those ideas into a (somewhat) cohesive whole.

How long will *this* version last? A lot depends on how long David decides to stay with the book, on how sales hold up (currently they are excellent), and how the public at large takes to the idea. After all, most of the American audience knows the television version of the Hulk far better than it knows any of the myriad comic-book variations. The TV Hulk was one of the better-done Marvel screen adaptations, but it's a far cry from David's well thought-out "take" on the jade giant.

In the meantime, the Hulk is riding higher than he has since the days of his TV fame. But still, don't make him angry.

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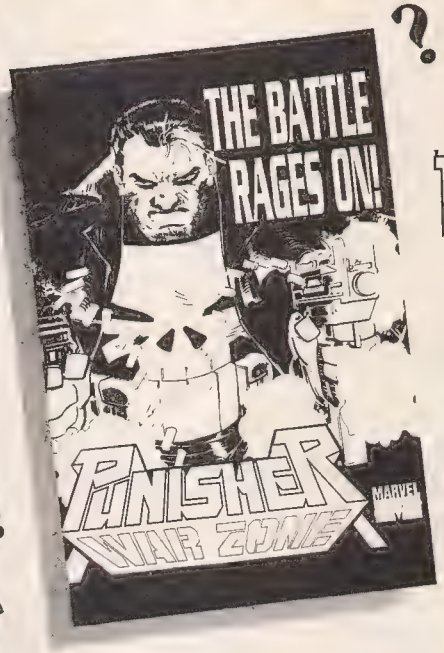

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Beyond the Hulk's Frontiers with Peter David

by Patrick Daniel O'Neill

"Child abuse is one of the most common Root causes For multiple personality--and what is the Hulk if not a multiple personality?

It's all there!" Peter David exclaims, explaining his reasons for the numerous changes he has made in the character of Marvel's heroic green monster over the last five years.

"Most of the changes rung in on the Hulk have been from external forces: 'He's got a bullet in his head.' 'The Leader's subjected him to radiation and he can't change.' And now he's this, now he's that, now he's some other thing," David notes. "It was always an outside force acting on the Hulk. It made him the ping-pong ball of the Marvel Universe'—What shall we do to the Hulk *this* month?' What new thing can we inflict on this character and screw around with the basics of the concept?

"I basically work from the other direction, inside-out. Doesn't necessarily make me any better, just different."

But David is quick to admit that he was not the first writer to suggest this background for Robert Bruce Banner and his jade alter ego. The inspiration for David's run on the character came, he notes, from a story published nearly 15 years ago.

"Bill Mantlo did this wonderful story that set up Bruce as an abused child and implied that the potential for the Hulk was there all along and the gamma bomb just released it," he recalls. "I thought this was incredible fodder for a series of stories—and then Bill never did anything with it! I couldn't understand it—he went off in another direction. 'No, no, wait—what about this story over here?' Bill seemed to regard that story as the climax and answer to the storyline he was doing about the three little 'thingamabobbles' that were following the Hulk around and being his personal Greek Chorus. My feeling was, 'Yes, but those three little guys weren't *interesting*.' This is not the time to close off the story; this is the springboard for the story.

"Bill Mantlo spelled it all out and then went off in another direction," David continues. "And I said, 'No, no, I want to go back in *this* direction!' Once I took over the book, that story was very much a guiding force for me in terms of the direction I went. It was always present in the writing, even when it wasn't a major plot element. It was a plot element finally around #376-377; that's when it really came to the fore—but it was always part of the Hulk's persona, once I started the book. If you go back and re-read the stuff, you will find that there are always little allusions and references to what happened to Bruce Banner as a child, references made both by Bruce and by the Hulk.

"Since I started on the book, this is what I have been building toward...but I had to work a long time at it," David explains. "I wanted to make the grey Hulk as much of an individual personality as I could, so the reader could feel something for him. I knew once I got to the point where I reintegrated the personalities, it would have to be a one-issue story—or else it would lose the dramatic impact. As it is, some people say it went too fast."

Comics fans are notorious for complaining that major characters never change—and equally notorious for complaining loudly when a writer or artist makes big changes in a major character. David says his alterations to the Hulk were no exception. "Have

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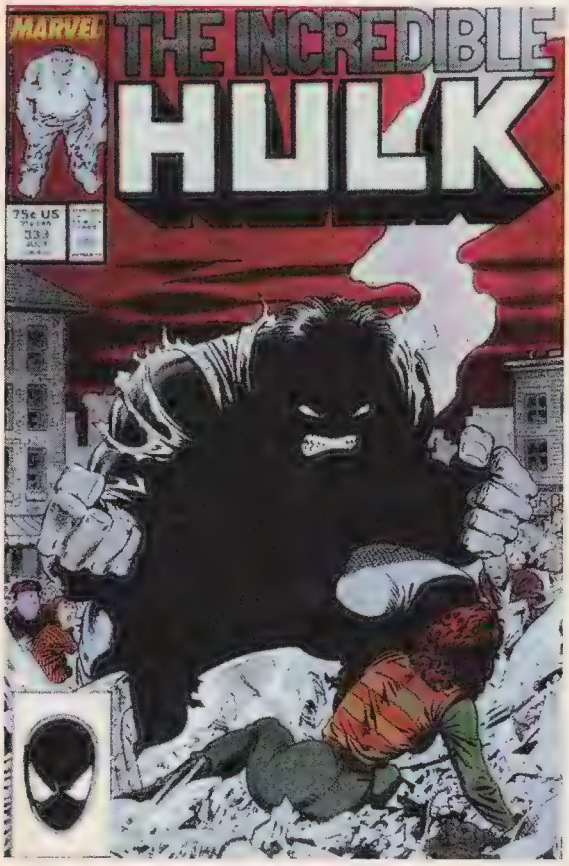
the long-time Hulk fans objected to what I'm doing? Of course—we've been getting letters like that since I started on the book. There's always going to be someone who says I'm ruining the Hulk," he points out. "When I first came on the book and it became clear that I was *not* bringing back the dumb green Hulk, that I was sticking with the more intelligent, savvy grey Hulk—that garnered tons of mail that said I was screwing it up. Then, as time went by, and the grey Hulk settled in and I and the readers got more of a feel for the character, people started saying, 'Hey, I *like* the grey Hulk'; some of that, of course, was because the hard-core green Hulk fans left.



"And, once everyone was happy with the grey Hulk, I brought back the green one," he goes on. "Now came the deluge of letters that said, 'You're screwing it up! How dare you bring back the dumb green Hulk!' Then I had *both* of them running around...and now I had letters arguing for or against both of them. When I integrated them with Bruce, I got letters arguing for the return of one or the other version of the Hulk and a handful of letters that said, 'Gee, I like what you're doing.'

"Controversy is no stranger."

Sales on *The Incredible Hulk* have climbed steadily since David began his writing tenure, not even seeing a downturn when fan-fave artist Todd McFarlane left for more web-strewn quarters. How does David account for this? "The people who like the book read it and recommend it to their friends. The people who are outraged by what I've done, pick it up each month to see how much more outraged they can get. It's easy to find comics that bore you or don't surprise you, but to find comics that royally piss you off is really difficult," he laughs. "Considering how many people complained about Claremont's version of *X-Men*, I figured Chris's secret was pissing people off."

Does David see himself writing *Hulk* forever? "If I ever reach the point where I think I have nothing to say, I'll move on," he says.

One title from which Peter David *has* moved on is DC's *Star Trek* series, based on the original TV series and subsequent movies. In this case, however, it wasn't entirely his choice.

"Over a year ago, a representative of Gene Roddenberry's office stated to me that he felt the tone they were looking for on the *Star Trek* comic was something on a par with what Gold Key had published 20 years ago," he recalls. "When I basically laughed in his face, he spent the subsequent months doing everything possible to water down story after story after story. It reached the point where simply having my name on the story was enough for them to reject it."

"There's always going to be someone who says I'm ruining the Hulk--You're screwing it up! How dare you bring back the dumb green Hulk!"

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"It was painfully clear--they just didn't want *me* on the book. It was sort of 'Here's a story by Peter David, let's reject it; now let's find a reason."

David says that, soon after, plotlines that previously would have been okayed with little or no comment were being rejected out of hand—and often for what seemed like spurious reasons. "We had storylines rejected, ostensibly, because 'Captain Kirk is no longer interested in women'; or 'Chekov is no longer interested in command.' We were told we could do nothing about Uhura's family."

It boiled down, says David, to "you can't do that because we haven't established it" and "you can't do that because it isn't original. If you suggested something that hadn't been done, it was rejected because it hadn't been done; if you suggested something that had been done, it was rejected because it was a rehash. That happened frequently with alien races—'You can't use this alien race, it isn't established.' Or the converse, 'You can't use this alien race that we've established, why don't you invent your own?'"

Finally, a story proposal was rejected for a reason that neither David nor his editor, Bob Greenberger, could live with. "The event that made it clear to me was the rejection of a six-part time-travel storyline—a plot I had constructed very carefully to give them nothing on which to hang a rejection—with the contention that it was 'too complex for *Star Trek* fans to understand.' It was not simplistic enough for *Trek* fans to deal with, because they are—we were told—used to more simplistic time-travel stories. When I complained directly to a Paramount representative that this was a good story, I was told, 'Well, you're right, it is; you're just going to have to make it less good.'"

"It was painfully clear at that point that either they wanted an utterly simplistic comic book—or else they just didn't want *me* on the book. It was sort of 'Here's a story by Peter David, let's reject it; now let's find a reason.'"

David devised a test to check on that last possibility. "I turned in a proposal for a plotline and then a full script, without my name on it. I had submitted it under the name 'Robert Bruce Banner.' That story was approved whole-heartedly, without a single change—the first *Star Trek* comic I had written in DC's second run that went through with no changes requested. That kind of clinched it."

At that point, David decided the decision to continue writing the comic-book version of *Star Trek* had, essentially, been taken out of his hands. "There was no way Bob Greenberger was going to fire me from the book, but I decided that if I continued on it, it would be more and more impossible for Bob to get it out on time," he remembers. "I was also concerned that if I had to keep 'dummying' it down, it would hurt my reputation. The credits on the book never say 'Written by Peter David with much interference from Paramount representatives.'

"I didn't quit the book lightly. For one thing, the *Star Trek* assignment was paying my medical benefits; walking away from medical benefits when my wife was pregnant was not something I did without a lot of thought. I find it ironic that the time-travel story was rejected for essentially the same reasons Gene Roddenberry's original pilot, 'The Cage,' was rejected—it was too complex, too difficult for the audience to understand.

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ANDY MANGELS HOLLYWOOD HEROES

It's 16 days before Christmas in Gotham, and the most popular gift items are Batman merchandise. A red-beret-wearing troop of teens (led by Mike Sekowsky) calling itself the "Order of the Bat" patrols the streets. Batman is working more closely with the police, as evidenced in an exciting (if implausible) opening chase scene against five snowmobile-riding jewelry thieves. Pulling every trick possible out of the Batmobile (flame-throwers, heat-seeking missiles, grappling hooks, winches, fragmentation grenades, nets), Batman captures the crooks and delivers them, gift-wrapped, to the police.

That's the opening to the script for Batman II by Sam Hamm. Note that this is not the script for Batman Returns, currently being filmed by Tim Burton; rather, that film is based on later versions of a similar-but-different story by Den Waters and Wesley Strick. Hamm never went to a second draft of the script, as Tim Burton didn't like his handling of the characters this time around. This may strike you as odd, given the concessions Hamm makes in the story to the Burton/Keaton Batman mythos.

Back to the story. While Bruce Wayne resumes his relationship with Vicki Vale, Mr. Boniface [what happened to Oswald Cobblepot?], a fastidiously fussy bird trainer is released after 13 years in prison. He's rich, even after returning the $42 million he stole 13 years ago (the money wasn't buried, it was in banks, accruing interest). That night, out on the town, Bruce and Vicki hear about a mysterious street-kid who helped save a woman from muggers, when the Order of the Bat protectors ran away. Who is the mysterious youth?

A third character is introduced into the mix when the exotic-but-deadly Selina Kyle visits a wharf, and robs a drug-and-art smuggling operation as the Catwoman, killing dozens of men with her whip and razor-sharp talons. She steals an art piece for the Penguin; a stone raven. What's worse, she's framed Batman for the murderous carnage she left behind!

Batman suddenly finds himself at odds with the police in a city which, days before, idolized him. He brushes up with Catwoman after she's killed a prominent businessman (another of Gotham's "Five Family" men, of which Wayne is a part) and stolen a second stone raven, again implicating the Dark Knight. Meanwhile, Vicki is saved by the strange acrobatic street-kid, who identifies himself as Dick before bounding off to a hideout.

Bruce finds himself increasingly intrigued by Catwoman, and by Selina Kyle, a new curator at the

Flugelheim Museum. Still, he's worried that the other two surviving "Five Family" members have been threatened by "Batman." Several nights later, Catwoman lures Batman to the scene of a third murder, defeats him, and toys with him before dropping him twelve stories to the street and the waiting police. Only quick thinking and several bat-gimmicks save his live. He escapes with the help of the mysterious street-youth, who discovers his identity even as Bruce finds an odd red-and-green costume among the kid's belongings.

Confronting the only other survivor, Triptree, Bruce finds out that the "Five Families" each had a stone raven, which, when put together led to a huge treasure stolen by their ancestors. Because Bruce's father wouldn't go along with hiding this wrong-doing, the others had him killed! Now it's become personal.

When Triptree meets with the Penguin and Catwoman in the subway tunnels to give them the final two birds, he's killed. But the pair are thwarted when Dick steals the birds and Batman arrives and battles Catwoman. Our heroes are defeated, and Bruce takes Dick back to Wayne Manor to nurse his wounds, not knowing that Catwoman and Penguin have discovered that the Gotham treasure is in a cave below that very Manor!

The script climaxes in a dizzying fight-to-the-finish in Wayne Manor and the Batcave, during which the Catwoman is crippled, Alfred is shot, Batman and Vicki hang once again off a precipice, and the Penguin discovers Batman's identity before falling to his death, engulfed in a cloud of bats. In the aftermath, on Christmas Eve, Bruce's present to Vicki is a diamond engagement ring, as Dick looks on warily and Alfred

Michelle Pfeiffer will play the exotic Selina (Catwoman).

Batman II reads more like a comic book

tosses broken furniture into the roaring fire by a shattered Christmas tree. What a family portrait.

What's perhaps the most interesting about *Batman II* are the elements that were originally in the first film, written out and changed by screen-time. There is a scene of Batman charging on horseback (a la *Dark Knight*), similar scenes with Dick, and an ending in which the villain is attacked by bats before his death. There are several scenes as well in major landmarks we saw in the first film: the Flugelheim, Wayne's hall of armor, etc. On the former, it's probably Hamm's like for the scenes, which, when cut from the first film, became part of the second. On the latter, it's probable Hamm was told to utilize already-built sets.

Batman II reads more like a comic book than the original design for the first film did; Batman has enough bat-gadgets that he seems to have conspired with his '60s counterpart. The Penguin is very underutilized, making it clear that the Catwoman is the real focus villain of the script. Much of her dialogue has sexual overtones, though her flippant remarks when slashing people seem too inspired by Freddy Krueger.

None of the characters in the film are heavily developed, though Catwoman comes out the best. Bruce's dialogue portrays more of the Keaton distractedness than we saw in the original film, a plus in my book. It's interesting that Hamm felt he had to tie in the Waynes' murder to this film as well, though it seemed rather contrived. Also interesting is the "Order of the Bat," predating the *Legends of the Dark Knight* story DC just did by quite a while. I did wonder what the "Order" meant to the script, as they're also very under-utilized; they disappear as conveniently as the Batmobile. When Batman is decoying the police, he tells the auto-driven car to go on "Evasive." As it's never seen again or mentioned in the script, perhaps it's still evading the police nine days later!

The script sets up more interest for Robin in the projected next film; since he never appears in costume and, indeed, is never given a last name, Dick's character can be explored further. One interesting moment in the script did come when Vicki looked at the costume on a hanger and realized that the "R" on the chest meant "Richard."

Since *Batman II* is probably Sam Hamm's last work on Batman in the film world, it exists as an interesting study in conflicts.

Hamm's ideas and adherence to the Batman mythos, contrasted with the differing mythos of the film. Whether or not the Waters-Strick *Batman Returns* will be as interesting a movie is up to the future to tell.

We'll see you next month as we take a look at the *X-Men* movie script and other *Hollywood Heroes* !

Who's Who in *Batman Returns*

Tim Burton: currently directing the film in Los Angeles.

Wesley Strick: revising the script from Dan Waters' draft.

Michael Keaton: returns to the title role, with a slightly altered costume.

Danny DeVito: plays the Penguin, who's running for Mayor of Gotham City. His costume is very similar to the comic one, though darker and more "Burton-esque."

Michelle Pfeiffer: plays the Catwoman. The role was originally cast for Annette Benning, who dropped out due to pregnancy. Catwoman's costume is almost directly the grey body-suit she currently wears, though it's ripped and torn more.

Paul Reubens: Pee-Wee Herman plays Oswald (Penguin) Cobblepot's father in a small cameo role.

Marlon Wayans: no longer in the film. Had a small unnamed role as "the kid," and was rumored to be a black Robin. There is no Robin or Robin-to-be in Batman Returns.

Christopher Walken: plays Max Schreck, a millionare associate of the Penguin who helps him in his campaign.

Jan Hooks: the Saturday Night Live/Designing Women veteral plays a Penguin helper.

Michael Murphy: plays the current Mayor of Gotham City.

Pat Hingle: returns as Comissioner Gordon.

Michael Gough: returns as Alfred.

Kim Bassinger: does not return as Vicki Vale.

Billy Dee Williams: does not return as Harvey Dent.

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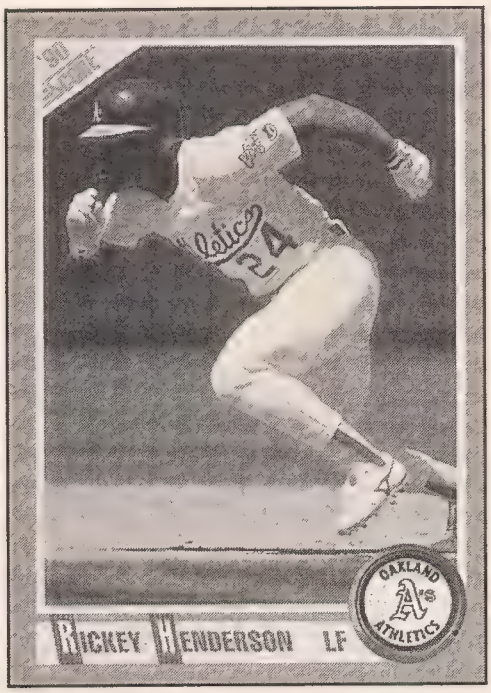

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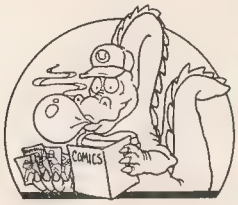

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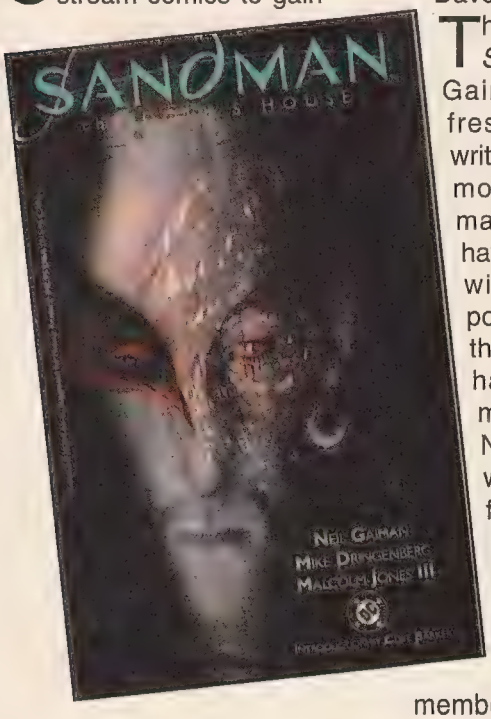
By TOM PALMER

Most comic fans today buy whatever comic features their favorite artist or character without bothering to see what kind of story the comic contains. For this reason, some comic writers are paid little attention, giving them no incentive to create innovative stories. In this column, I hope to point out some of the comics and get you, the reader, to give them a try.

One of the major mainstream comics to gain attention for the quality of its stories is *Sandman*, published monthly by DC. It's written (as many of you probably already know) by Neil Gaiman, but has no regular artist. A different artist is chosen to draw each extended storyline, or just to illustrate a self-contained story. Among the artists featured at one time or another are Sam Kieth, Kelley Jones, Charles Vess, Matt Wagner and cover artist Dave McKean.



The concept behind *Sandman* has allowed Gaiman to keep the book fresh and exciting. Most writers, if they had to write a monthly comic about the master of dreams, would have each issue take place within the dreams of a popular super-hero so that there would be reason to have a guest-star every month to boost sales. Needless to say, this would get boring very fast.

Instead, Neil Gaiman has created one of the most diverse comics out today. The character of the Sandman is a member of a family called the Endless. They have existed since the beginning of time and will be here until the end. This allows Gaiman a broad spectrum to base his stories on. The stories in *Sandman* have ranged from a unique take on the typical "quest" adventure, to short stories revolving around various historical personalities such as William Shakespeare and the Roman emperor Augustus. In these historical stories, the Sandman takes on a different appearance to reflect the styles and costumes of the period he's in.

While each storyline has its own identity, the book retains a high artistic standard that has been maintained from the start. In most cases, Gaiman has written stories that suit each artist's style and specialities. For example, Kelley Jones, a cat owner, drew issue #18's "A Dream of a Thousand Cats, " while Charles Vess, known for his fantasy artwork, was asked to draw the following issue's "A Midsummer Night's Dream," with its cast of faeries and fantastic creatures.

Usually, some comic book writers feel obligated to fill a page of a book with numerous

PALMER'S PICKS

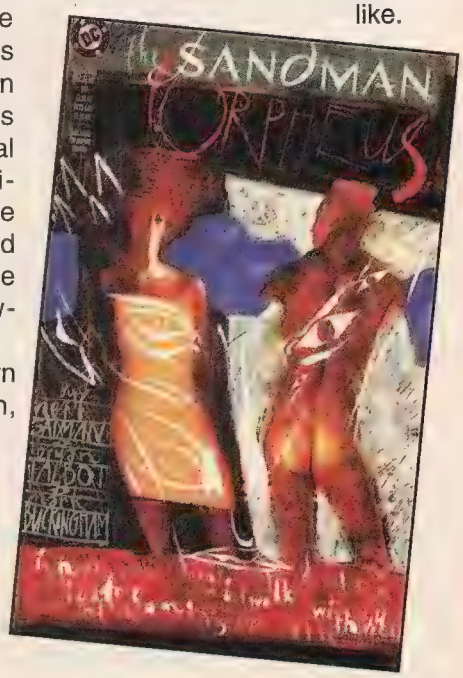
word balloons. This is not the case with Neil Gaiman. He knows when the art can be used to tell the story without an abundance of words. There is a balance between both art and writing in each issue; there are never too many words floating around, nor are there too few.

Although the stories I have mentioned so far sound like they have nothing in common with each other, Gaiman says that he plans to end the series around the fiftieth issue, with all of the loose ends tied together. Even though the story is not over yet, its already evident that each "novel" ties into each other. Aside from the Sandman and his brothers and sisters, there are other characters that have appeared throughout the series. Unity Kincaid, a minor character from the first issue, provided the basis of "The Doll's House," the second major storyline. The dreams of Barbie were barely mentioned in "The Doll's House," but they are the foundation for the current novel, "A Game of You." Part of the fun of reading Sandman is finding the numerous other plot threads carried through each story.

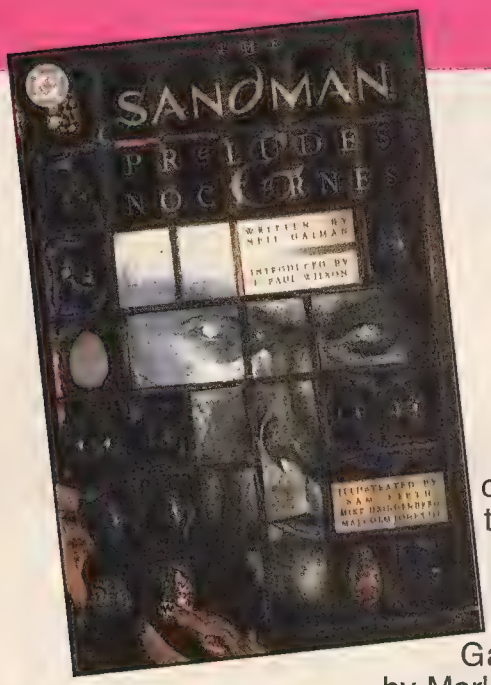
One of the other things that can be followed is the development of Neil Gaiman's writing style and the evolution of the concept behind the comic. What seemed to be a typical horror comic at the beginning has changed slowly into a darker-edged fantasy comic. Gaiman says that the first novel "was a definite effort...to explore the genres available." Each story was an examination of different types of horror stories, from "classical English horror," to experimentation with "some of the conventions of the old DC and EC horror comics." But, by the 8th issue, Gaiman acknowledges that.

I was beginning to find my own voice." From that issue on, the stories became more diverse and original, sometimes evoking the themes of fairy tales and myths, or having the depth of characterization and complexity usually found in novels.

Sandman is a complex comic book. It's difficult to describe every aspect of it briefly without having to go in depth about one particularly interesting detail. If you seem interested in any one of the things I have touched on, I urge you to give *Sandman* a try. You may find something you like.



Neil Gaiman knows when the art can be used to tell the story without an abundance of words.



Recommended Reading

For those who are interested in comics and other stories written by Neil Gaiman:

Sandman: published monthly by DC and collected in three trade paperbacks, Preludes and Nocturnes, The Doll's House and Dream Country. A special edition with a self-contained story has also been published.

Violent Cases (with Dave McKean): graphic novel originally published in black and white in England, recently published in color in America by Tundra Publishing Ltd.

Black Orchid (with Dave McKean): originally published in three prestige format volumes and collected in one trade paperback.

Miracleman: written by Neil Gaiman and drawn by Mark Buckingham from issue 17 on.

Good Omens: novel written by Neil Gaiman and Terry Pratchett and published by Workman Publishing.

Words Without Pictures: contains a short story written by Gaiman, as well as others written by Alan Moore, Steve Bissette, Mark Evanier and others. Published by Eclipse Books.

For those who are not interested in Neil Gaiman, but are looking for something good to read:

From Hell: a fictionalized account of the Jack the Ripper murders by Alan Moore and Eddie Campbell serialized in Taboo from Spiderbaby Graphics and Tundra Publishing. The prologue and the first two chapters have been collected in one volume from Tundra, with more collections to follow.

Cerebus: a 300 issue limited series by Dave Sim and Gerhard about a little grey aardvark, published monthly from Aardvark-Vanaheim. The first 150 issue have been collected in six telephone-book-sized paperbacks for those of you with a lot of money to spend.

Hate: a consistently hilarious comic by Peter Bagge published by Fantagraphics Books. Four collections of stories from Bagge's previous comic, ***Neat Stuff***, have also been published. These paperbacks are: ***The Bradleys, Studs Kirby, Junior and Other Losers***, and ***Stoopid Commix***.

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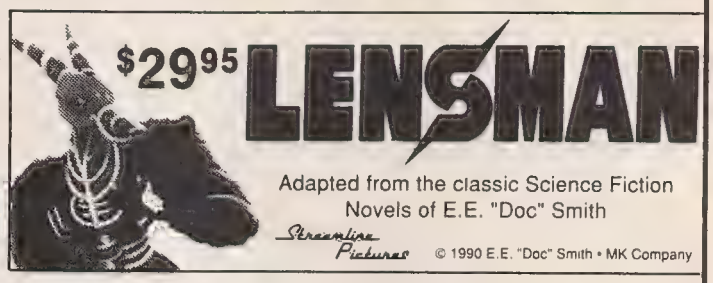

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DRAWING THE SWORD

Alan Davis proves pen and pencil are at least as mighty as the sword as he takes on writing and drawing duties on Marvel's *Excalibur.*

by Greg McElhatton

One of Marvel's biggest run-away hits has been *The Uncanny X-Men,* a book which has resulted in many titles forming in its wake, popular books like *X-Factor, New Mutants, Wolverine, X-Force,* and the brand-new *X-Men.* But the one book that has always stood apart from the others has been *Excalibur,* a superhero team stationed in the United Kingdom.

Originally with the creative team of Chris Claremont writing and Alan Davis penciling, this was one of the hottest books on the market. With the departure of the entire team and fill-in stories one after another, popularity was at a decline. But now, fan-favorite Davis has returned to both pencil

and write *Excalibur*, in an attempt to bring the book back to the heights it once enjoyed.

Davis says that although he had left the book after only penciling 16 issues, it was not because he didn't like the comic anymore. "Basically when I left *Excalibur* it was because the time I had between receiving the script and the deadline for the art made it impossible to guarantee the quality of art that I wanted to give it. Around the end, I was doing rushed issues, and had to have guest artists come in to help out," Davis revealed. "When I was offered the opportunity to write and draw *Excalibur* I would have all that extra time to work on the art that was absent before."

However, when Davis was first announced to be returning to *Excalibur*, his first issue was to be released in January 1991—and with inking partner Paul Neary also co-plotting. However, outside events would cause both Neary to drop out of the project and Davis' first issue to be delayed eight months, debuting in August.

"What happened was that the dollar to pound rate dropped dramatically—and for Paul to also work on it wouldn't have been worth it," Davis explained. "We were originally going to start with #35, which was then pushed back to #37. When Paul dropped out, I told Terry [Kavanagh] that I would need until #42 to be sure that I would have enough time."

The result would be Scott Lobdell stepping in to write the seven issue gap between Claremont's final issue and Davis' first one. However, the events in Lobdell's run were to some degree ones that Davis had originally planned.

"There was a lot of excess baggage that was being carried around," Davis says, "and it really needed to be done away with. For instance, explaining every issue why Kurt couldn't teleport, or why Kitty's power was working in reverse was a bit much. New readers couldn't understand it, and writers found it hard to work with.

"When I pushed back my first issue to #42, that meant that I would have less time to get more things done. The result was that Scott wrote the stories in which Nightcrawler's and Shadowcat's powers have both been restored to normal."

However, Davis has said that not quite all of the dangling plot threads left behind by Claremont will be dealt with in the near future. "The one that I'm not allowed to touch is concerning Jamie Braddock, Vixen, Sat-Yr-Nin, Courtney Ross, and all of them. Claremont will apparently be coming back and writing a graphic novel that will tie up all those loose threads. Besides those," Davis assures, "anything that's left over will be brought to a close by issue #50.

"After issue #50 I don't plan on having stories of such great length," he continues. "The only reason the first story takes more or less nine issues is because of the magnitude of the things that need to be done. Having it bi-weekly will make it seem a bit shorter, however."

Davis has also promised that one thing he will not be doing is shaking up the team in any major way, a process that has become almost second nature when a new writer comes aboard a book. However, while most characters will remain the same, there is one that Davis could not let himself keep as is.

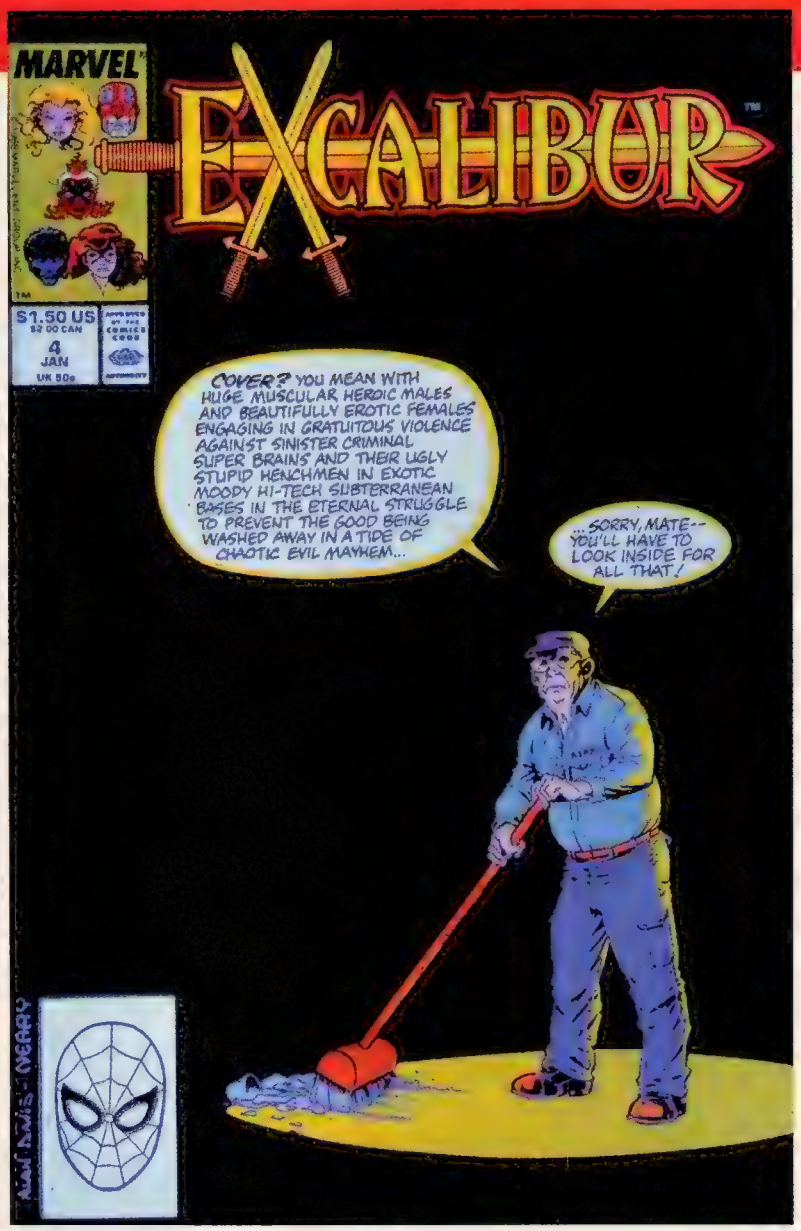
"The only character that's going to be really changed is Widget. Besides him, the rest of

them are going to be nothing more than logically following their growth as characters," he insists.

Davis has also promised that while he won't be removing any major characters, that won't keep him from bringing new ones in.

"I'm going to be bringing in four totally new members, and one that's appeared in the book before," he says. "One of them is from Ireland, but basically, after issue #50, we'll be seeing a lot more of Europe. The situation over here is that Europe is becoming more of a whole, and Excalibur will reflect that. The team will also be splitting up in #43, and re-grouping with #47. During that time, while some of them will be in different parts of Europe, it will mostly be in Wilderness, with an emphasis on relationships, not where they are. After #50, we'll see a lot more of Europe."

Being in Europe, however, means that the group will be far away from New York City, the center of the Marvel Universe. One of the results of that is that they're quite a distance away from their sister group, the X-Men.



"There won't be any Excalibur/X-Men team-ups in the near future, no," Davis points out. "We're the junior book to *X-Men*, and before they team up with the X-Men, I want all of Excalibur to be able to stand up to the X-Men. I wouldn't want the X-Men to appear and make Excalibur look stupid next to them. I saw Bob [Harras] recently over here, and we did talk a bit about sometime down the line having the X-Men show up again.

"As for being a bit removed from the rest of the comics, well, I'm a bit new to writing in the Marvel Universe. However, they will play a bit more of a roll in it after issue #50. Once again, I want the team to be able to stand up on its own as characters before I throw them in, however."

Another side-effect is that, now, in addition to the team being entirely in Europe, so are both Davis and inker Mark Farmer. When asked if this could create any problems in sending in completed issues back to the USA, Davis didn't seem very worried.

"It's just as easy to send stuff from California to New York City as it is from England," Davis confesses. "The phone system works easily enough that I can get in touch with the home office when I need to. The only thing I really worry about is the cultural difference. What may seem normal to me may be very peculiar to an American reader, since I'm inside it and can't see

what it looks like to someone else. While I've had a bit of experience with American culture with all the TV imported, it still makes me worry a bit."

One oft-asked question is if there will be any more Claremont/Davis collaborations in the future, for both *Excalibur* and any other projects, including an announced *Excalibur* hard-cover graphic novel, being the biography of Kurt Wagner (Nightcrawler).

"Yes, I'd like to work with Chris again," says Davis, "but it really depends on our schedules. In addition, this is the first that I've ever heard about this Nightcrawler graphic novel, so I can't see it coming out in the near future."

Just working on *Excalibur* is enough for Davis right now. But while he's most famous for his *Excalibur* work, he has also penciled Batman, *Miracleman*, and a *Wolverine* special, projects which have all been very different from one another, Davis says.

"It really depends on who you're working with and the format. When I worked on *Miracleman* with Alan Moore and on *Captain Britain*, they were only a maximum of eight-page installments. One of the big differences with working on American comics is having at least 22 pages per issue. *Wolverine: Bloodlust* was 48 pages, and *Batman: Full Circle* was 64 pages, which means that you're devoting quite a bit of time to it.

"As for working on other projects, not in the near future—I'm really committed to *Excalibur* for the time being," Davis adds. "Down the line, I might do a special here and there, but nothing for now."

Although Davis has written a few issues of *Captain Britain* in the past, there are also many artists now being given high-profile writing assignments with no track record behind them. However, this doesn't seem to bother Davis in slightest.

"Just because they don't have any track record doesn't mean that they won't be very good," says Davis defensively. "I myself don't think my track record is very impressive. However, the fact that I'm writing and penciling made it a bit more ideal for me to do it. If I went to Marvel and asked to just write a series, I don't think that I'd get one on my virtues as a writer just yet."

While Davis may not think of himself highly as a writer, the overall response to Davis' new run has

COLLECTING COMICS IN THE 90s

By Pat McCallum

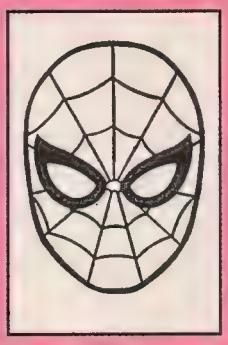
"What's the difference between a comic book with a U.P.C. symbol and one without"? This is a question that has haunted store owners for years and driven comic fans crazy. "What does the symbol mean? Why do some comics have drawings in them and others have bars? Which is worth more"?

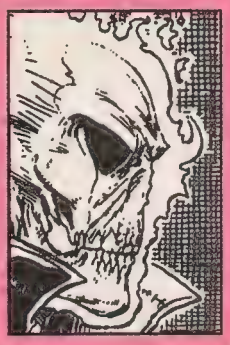
Let's see if we can't clear this up a little bit. The reason comics have a Universal Product Code (UPC) is for quick processing of comics on the newsstand. This code is scanned into computers by all newsstand distributors, which makes the job of tracking all the comics much easier.

When returns are made to these distributors, they can process the returns accurately and efficiently. Comics that are shipped to hobby or specialty stores are called direct market comics, and have no use for the bar code since comic book stores don't return any comics. They purchase what they order. Instead, the companies can do different things with the box. they either use a standard "stamp" (i.e. Spider-Man's face, the Bat symbol, etc.), use it to promote the storyline ("Jimmy Olsen Kicked into The Gutter"), or the cover artists use it as a doodle space or sometimes camouflage it into the cover (see J.L.A. #28 for a great example). As for price difference between newsstand and direct sales, it's rare that one would be more collectible than the other. Occasionally, a book like the second printing Spider-Man #1 comes along and suddenly the U.P.C. version is super-hot; but, in general that's uncommon. Some collectors prefer the non-U.P.C. books because of the artwork found in the box, but that's a personal preference, and has nothing to do with values.

Well, that's all I can say about U.P.C. symbols without getting to boring, so let me wish you a Happy New Year, and I'll see you next month!

ALSO THIS ISSUE: JIMMY OLSEN KICKED INTO GUTTER!





Science Fiction

HEROES

PART II

FORMULAS AND GIMMICKS

BY LAWRENCE WATT-EVANS

Last time we gave a brief survey of DC's basic continuing science-fiction heroes, the men with quick wits, rayguns, and spaceships: Tommy Tomorrow, Kris KL-99, Captain Comet, and Space Ranger. They made up one category in the DC SF comics of the 1950s and 1960s. A second category, the largest, was one-shot stories. Stories where the hero, problem, and solution would all be presented in eight pages or so, never to be seen again. Those two categories dominated DC's SF throughout the 1950s.

But a third category, and the one that's perhaps most fondly remembered, emerged with the dawn of the Silver Age. This is the series that focus not just on a hero, but on a *situation*. Or perhaps a better term would be "formula." Or "gimmick."

Last time I discussed the early days of DC's flagship science-fiction title, *Strange Adventures*; let's now take a look at its companion. *Strange Adventures* began in 1950, and was a success. That meant the same thing to a publisher then that it does now—cash in on it! So early in 1951, DC put out a second SF title: *Mystery in Space*.

Why did they called it "Mystery"? Maybe they were hoping to get some attention from the horror craze that was just getting up to speed—a lot of horror titles incorporated the word "mystery" or "mysteries" some-where. But then, various comics had used the word all along on unrelated titles that had little or no actual mystery element.

Whatever the reason, DC must have liked the word just then, because in the course of the following year they added *House of Mystery* and *Sensation Mystery*. The first eight issues of *Mystery in Space* reportedly featured "Knights of the Galaxy." The next dozen had no ongoing features. From #20 through #25, though, was the first gimmick series. The gimmick was a simple one: "Inter-planetary Insurance." The stories followed an insurance investigator of the future.

With #26 it was replaced by "Space Cabbie"—which, like Interplanetary Insurance, is just what the name says, a cab driver in the far future. Everything worth knowing about these two features is right there in the names. And really, that's about it until we get to the Silver Age.

However you care to determine the exact beginning of theSilver Age and the comic book resurgence of the 1960s, at DC one of the keys

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Other WORLDS

to it all was unquestionably *Showcase*. That was the title where the Silver Age Flash premiered, where the Challengers of the Unknown made their bow, where Lois Lane first got an entire issue of her own.

And right after they moved Flash, and the He proceeds to have various adventures on Rann until the zeta radiation wears off, whereupon he's teleported back to Earth. He knows, though, about a whole series of zeta-beam flashes that Rann sent to Earth, so all he has to do is meet the next one and he'll zap back to Rann, where he can see Alanna again... And so he does, for years.

And that provided a framework and formula for all the Adam Strange stories. With very rare exceptions, the stories begin on Earth, with Adam traveling to some exotic location in order to intercept an incoming zeta beam; he finds himself on Rann, courts Alanna briefly, chums around with Sardath, saves Rann from an alien menace, and then is teleported back to Earth.

It's a simple formula, but it provided a basis for stories that beat anything else DC ever had in the science-fiction field. Adam had a *reason* for zapping off to another planet—to see his girl. The alien menaces were just an annoying interruption, from his point of view, in the *important* stuff, which was courting Alanna. This made him more human, more sympathetic, than all those guys with rayguns and spaceships. We got glimpses of everyday life on Rann, and since it's the same planet every time we actually got to know something about it, unlike all the worlds that were invented for a single appearance somewhere.

There was also the angle of constantly trying to figure out some way around the frustrating physics of the zeta-beam and his involuntary returns to Earth. And the fact that it was present-day Earth-One that was Adam Strange's home meant that crossovers were possible—the Justice League found out about his little jaunts, and got involved. Hawkman, a space traveler himself, visited Rann.

An unusual feature of the series was that it ended, and ended happily—eventually Adam got to Rann by a method other than zeta-beam, and was able to marry Alanna and settle down.

Adam Strange was probably DC's best and most successful science-fiction series, but he didn't last forever; toward the end he shared Mystery in Space with Hawkman, then Space Ranger, and he was eventually replaced by Ultra the Multi-Alien, a superhero of whom the less said, the better.

And while Adam was zapping back and forth by zeta-beam in Mystery in Space@, what was happening in *Strange Adventures*? Well, in the May 1959 issue, #104, a regular feature was introduced—but it was a back-up, with no continuing hero. This was the "Space Museum." The premise was simple—in the 21st century, young Tommy Parker visits the Space Museum with his father, who tells him a story about some object on display there.

The difference between these and the ordinary one-shot stories isn't much, but the framework of Tommy finding the object in the Museum added a certain charm. They appeared off and on up through #161.

With #114 another ongoing feature appeared, lasting through #185, and again, it wasn't in every issue. This was "Star Hawkins"—and again, this was a back-up feature, not a lead. The covers still went to one-shot stories.

Star Hawkins, it seems, is a private detective in the 21st century; his greatest asset is his robot secretary, Ilda, which he pawns whenever funds run low. The stories are often told from Ilda's point of view, which adds an interesting angle, and despite her nominally subhuman role it's often she who actually solves the case.

It's the relationship between Hawkins and Ilda that makes this series so enjoyable—Ilda hero-worships her boss, even while being infuriated at his sloppy, happy-go-lucky nature; he, on the other hand, never seems to realize just how human his robot's personality and emotions are, even when she has crushes on pop stars or otherwise acts like a ditz. They argue often, but they know they need each other, and always make up by the end of the story. There's a certain wonky charm to the future technology in these stories. Things break down regularly; robots have personality traits they aren't supposed to; machines go wrong in bizarre and clever ways.

Just three issues after Star Hawkins made his debut, yet another intermittent back-up series appeared, lasting through #160: "The Atomic Knights." Here was a far more downbeat concept than any other DC series of the time. It's 1991, five years after World War III has reduced much of the Earth to radioactive wasteland, and in the little community of Durvale the survivors are trying to return to normalcy—but mutant monsters, raiders, would-be dictators, and the like are making it difficult.

One citizen of Durvale, Gardner Grayle, has unearthed six suits of medieval armor that have been mysteriously strengthened by radiation, and now provide the wearers with protection against the dangers of the post-war world. He's recruited five others into a band of "Atomic Knights" to defend Durvale and help get civilization back on its feet. There's Bryndon, the scientist—gotta have a scientist to figure out what they're up against. Douglas Herald is Durvale's schoolteacher; Marlene Herald is his sister and provides the requisite dose of sex appeal (naturally, she's in love with Grayle); and Wayne and Hollis Hobard, brothers and ex-soldiers, are the muscle of the bunch.

The Atomic Knights weren't played for laughs like Star Hawkins—on the contrary, they were utterly humorless—but they were just as bizarre. Six people in full armor riding giant mutant

Dalmatians across radioactive wastes... well, it was different, certainly. The weird juxtapositions of the familiar and the totally off-the-wall had a strong appeal. And again, there was a formula to these. Durvale is making progress; some new menace appears to threaten the community; Grayle and company suit up and deal with the threat.

And that leaves just one more science-fiction series from the era of the 1950s and early '60s that deserves mention: the "Star Rovers." They usually appeared as a back-up feature in *Mystery in Space*, but appearances in *Strange Adventures* were not unknown.

There were three of them—Rick Purvis, Karel Sorensen, and Homer Glint. Each of them was an adventurer, your basic person with raygun and spaceship—and it's really rather amazing that Karel Sorensen was an equal member, never put down or belittled just because she was female. There had been some actual progress in the years since Kris KL-99.

The formula here was that the three of them would all zoom off into space, competing to find the answer to some question or problem; each would have an adventure; and then the three would gather and compare notes. Sometimes they would each have part of the necessary solution; sometimes they would have three solutions and need to determine which one was right; sometimes all three had equally good answers.

And frankly, it's hard to understand why readers liked them; the stories were virtually always contrived and silly, forced into the three-equal-parts formula. The Star Rovers themselves seemed childish, always competing with each other, always winding up reaffirming their friendship, only to go off playing at one-upmanship again in the next story.

And with that, we come to the end of DC's great science-fiction era. By the time these features had come and gone comic books were so dominated by super-heroes that most later SF series were just super-heroes in the future, or with some super-science angle—or else they failed completely. DC's science-fiction series may look naive now. But in their heyday, in the early 1960s, they were something special.

Lawrence Watt-Evans is the author of various

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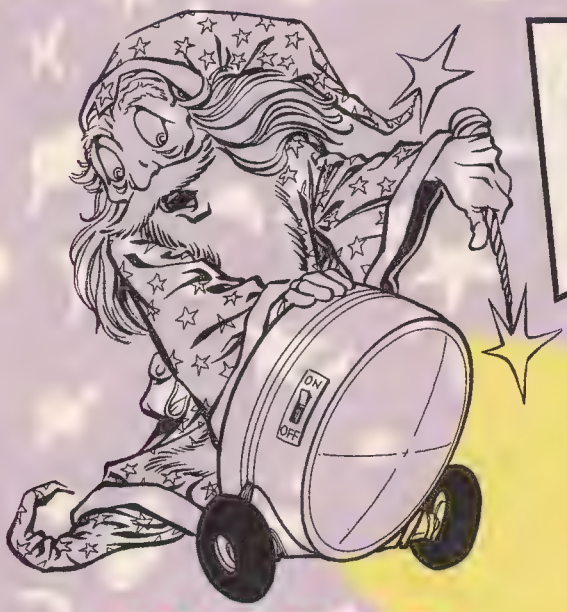

WIZARD

AMAZING SPIDER-MAN #344

Artist: Erik Larsen
Writer: David Michelinie
Publisher: Marvel
Release Date: February 1991

cover: Amazing Spider-Man #345
Don't overlook this issue, where Cletus is bonded to a fragment of the Venom suit.

"What's so cool about this comic?" you say? Well, the story does center around the first in-costume appearance of the anti-hero Cardiac as he and Spidey take on the Rhino, but that's not what makes this such a hot book. Don't get me wrong, Cardiac's a cool guy and all, but the big hub-bub of this issue is...CLETUS KASADY!! Who? Ok ok, he's not a household name, but when Amazing Spider-Man #361 hits the shelves next month, featuring the dramatic full comic debut of VENOM SPAWN (a.k.a. Cletus), it sure will be. Yup, as if Venom wasn't bad enough running around the Marvel Universe, the piece of Venom Costume which ripped off and attached to Cletus in issue #345 has grown, turning this average serial killer into one mean super-powered serial killer. Gosh, how cool is that? Two Venoms. With the popularity of the original growing with his every appearance, who knows how long before this issue is a certified gem?

COMIC WATCH

THE INCREDIBLE HULK #368

Artist: Sam Kieth
Writer: Peter David
Publisher: Marvel
Release Date: April 1990

Hey, which guy drew this way cool, mega neat awesome issue of the Hulk? Why, it's none other than that hot artist from Marvel Comics Presents, Sam Kieth!! This young talent first gained fan attention with his rendition of old greenskin and later gained worldwide attention with his work on Wolverine in M.C.P. In the McFarlane/Lee tradition, Kieth adds fine detail to his illustrations, plus his own personal touch: curly cues (and lots of 'em)!! With fans eagerly awaiting the Ghost Rider/ Wolverine/Dr. Doom team-up in M.C.P. #100, drawn entirely by Kieth, plus more attention focused on this young artist due to the hot characters he works on, Hulk #368 (his first major work for Marvel) looks to be one hot ticket. Expect this book, which has the coolest "Hulk vs Mr. Hyde" fight, to kick butt in the comic market.

cover: Marvel Comics Presents #85 Expect Kieth's run in Marvel Comics Presents #85-92, "Blood Hungry," to also climb in the charts.

TOYING AROUND

WITH BRIAN CUNNINGHAM

Okay. No more silly stories or introductions to toy lines. This column, we're getting down to BUSINESS. First of all, I WANT MAIL. Yeah, I get some mail now and then, but I want more. I really want some feedback from you guys. Even if you want to tell me that I look really doofy, I don't care. I'm a desperate man, folks!

I can't think of a better way to get mail than to evoke a little controversy in this column. Thus, I present to you, my own vision of - THE TEN GREATEST SUPER-HERO FIGURES OF ALL TIME. I think you'll be surprised.

10) Toy Biz Nightcrawler. Out of the entire X-Men line, this figure is the definitive Nightcrawler. He's shorter than the other figures and his costume is exact to the detail. Just pull off those silly suction cups and you've got a nice figure.

9) Toy Biz Iron Man. He might look stupid without his armor, but with his armor, though, he looks kinda massive next to other figures - the way Iron Man should look.

8) Super Powers Flash. In most toy lines, the "cheap" figures look pretty cruddy. In this case, though, the Flash is one of the best looking. As well as many others in this world, I believe that the Flash has the greatest costume of all time and this figure shows it proudly.

7) Secret Wars Black Costume Spider-Man. Easily the neatest looking figure of the Secret Wars collection. When this figure came out, it was quite a shock to see it so soon after the costume's debut. It was a pleasant surprise.

6) MEGO Aquaman. Next to Batman, it was the second MEGO doll I owned. It's a sentimental favorite because Aquaman was my favorite member of the Super Friends, and still is. A great doll to represent a great character.

5) Super Powers Cyborg. How can I leave out the most sought after figure in the Super Powers collection? And is he worth the search? Definitely. George Perez couldn't have made this figure any better, and that's saying something!

4) MEGO Green Arrow. He's my favorite MEGO guy. I first saw the character in a cameo appearance on the Super Friends and loved him ever since. I held this doll with high regard and I never intentionally broke it (sigh).

3) Super Powers Mister Miracle. Ten years ago, who would've thought this guy would have his own action figure? I'm sure glad that somebody did, 'cause he's so darn pleasant to look at.

2) Toy Biz Super Size Venom. What more could I possibly say about this guy that I haven't said in issue #4? Well...only that he's not number one...

1) Toy Biz Batman. Just KIDDING! I meant...Super Powers Green Lantern. Sorry, "Capt. Action" fans, but Green Lantern is my all time favorite. This figure's majestic stature alone makes him a big-gun in my own personal toyland. The green and jet black mesh perfectly and the tiny power ring and lantern add to the quality of it. He's the classiest of my collection and I'm, corny as it sounds, proud to have him.

So that's that. It's a pretty wacky list, ain't it? But wait - there's more...

THE QUEST IS STILL ON! What action figures would you like to see made? So far, Cable and Ghost Rider are in the lead, but who knows? Here's my own personal "top ten" figures I want to be made - 1)Nova, 2)Dr. Strange, 3)Captain Atom, 4)Hawkeye, 5)Blue Beetle, 6)Quasar, 7)Animal Man, 8)The Atom, 9)Nightwing and 10)The Watchmen (wouldn't they be nifty?). WHAT ARE YOUR TOP 10 "WISH FIGURES?" Send your ideas to me and I promise that Toy Biz and Kenner will get them as well. How's that for service? I'm telling ya - "Toying Around" will definitely be going somewhere in '92! SO WRITE...and help make your dream come true.

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1. Callers with rotary or touchtone phones may access the service by dialing 1-900-7-SELENA (1-900-773-5362), anywhere in the continental U.S. at any time, 24 hours a day. The charge of each call is $1.95 for the first minute and 75¢ for each additional minute. 2. Only callers with touchtone telephones may enter the monthly sweepstakes drawing using their telephones. 3. Callers may call and enter the drawing as many times as they like, however only one entry per call is permitted. 4. Drawings will be held on the last day of each month beginning on December 31, 1991 and will continue until the drawing is suspended. One (1) first prize winner, three (3) second prize winners and twenty (20) third prize winners will be selected randomly each month. All winners will be notified by telephone. 5. No minimum age required. Anyone who is under 18 years of age must get parental permission before calling. All prizes won by persons under 18 years of age shall be awarded in the name of a parent or legal guardian. 6. Sponsors and their service provider are not responsible or liable for incorrect or inaccurate entry of information by callers, technical malfunctions of the telephone network, computer equipment, software or any combination therof, or lost or delayed data transmissions. 7. Drawing open to all U.S. continental residents. Employees and families of West Interactive Inc. and Gramercy Enterprises Inc. and their affiliated companies and sponsors are not eligible. All federal, state, and local laws and regulations apply. Telephone entry of sweepstakes void in MD, AZ, VA, GA, MI and LA. 8. The prizes will be awarded. The odds of winning depend upon the number of entries received. No prize substitution or transfer is permitted. All taxes are sole responsibility of winner. 9. No purchase necessary to enter sweepstakes. For free entry, send a self-addressed stamped envelope with your name, address, telephone number and age to the sponsor at : Selena's Comics Hotline, c/o Gramercy Enterprises Inc., 114 East 14th Street, Suite 276, New York, NY, 10003. Residents of VT and WA state need not include return postage. All written entries must be received seven (7) days prior to the monthly drawing date ("the deadline"). All written entries received after the deadline will be transferred to the next month's drawing. 10. Complete rules and/or list of prize winners may be obtained by writing to the sponsor at: "Selena's Comics Hotline-Rules" c/o Gramercy Enterprises Inc., 114 East 14th Street, Suite 276, New York, NY 10003.

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FANTASTIC FOUR #347-349

Grand Prize (one winner)
Art Adams autographed set of Fantastic Four #347-349.

First Prize (two winners):
A set of Fantastic Four #347-349.

Second Prize (five winners):
Wizard #1 (comic con version).

Third Prize (ten winners):
A copy of Fantastic Four #358, special die-cut anniversary issue.

WIZZERS

Here are the lucky winners in the New Mutants #87 Contest

Grand Prize:
Herman Jew - CA

First Prize:
Brent Yohe - TN Matt Jessop - TN

Second Prize:
Dave Guinn - NY
Edmund Tay - NY
Michael Keeper - NJ
Gerard Yuen - Singapore
Daniel Farabaugh - NJ

AUTOGRAPHED By ART ADAMS

CONTEST RULES

Answer the questions in the boxes supplied. In each answer you will find a circled letter. After you have com-pleted all the questions, the circled letters from the an-swers, when scrambled, will form the Fantastic Four Code. Write this code on the official or copy of the official entry form supplied below.

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and Annihilus.
Print your name, address, city, state, zip code, telephone number with area code, and the name of the store where you purchase your comics, and the Fantastic Code on an "Official Entry Form" or a standard postcard. Enter as many times as you like. Mail each entry individually to "Fantastic Code," P.O. Box 648, Nanuet, NY 10954-0648. No mechanical reproductions will be accepted. All entries become property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof.
All entries must be postmarked by February 31, 1992 and received at contest headquarters by March 1, 1992. Wizard Press is not responsible for lost, late, misdirected or mutilated entries.
Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on March 3, 1992 by Wizard Press. One (1) grand prize- set of Art Adams Autographed Fantastic Four #347-#349. Two (2) first prizes- set of Fantastic Four #347-349. Five (5) second prizes- one copy of Wizard: The Guide to Comics #1 (limited San Diego Comic Con edition). Ten (10) third prizes- one copy of Fantastic Four #358.
For a list of winners, which will be available after April 1, 1992, send a stamped, self-addressed envelope to "Fantastic Four Contest Winners," P.O. Box 648, Nanuet, NY 10954-0648.

SEND TO:
FANTASTIC CODE
P.O.BOX 648
NANUET, NY 10954-0648

1) The She-Devil:

2) Johnny Walker:

3) The Master of Kung-Fu

4) It happened on Infinite Earths

5) The second Robin

6) The Spirit Guardian of Japan

7) Thought it was Alec Holland

8) Society hunting the New Titans

ENTER NOW TO WIN!

OFFICIAL 1992 WIZARD "FANTASTIC CODE" CONTEST ENTRY FORM

YES, enter me in the 1992 Wizard "Fantastic Code" contest for a chance to win an autographed set of Fantastic Four #347-349 by Art Adams.

Name
Phone #
Home Address
City State Zip
Store Name

Wizard Clue: That's A Hearty Appetite

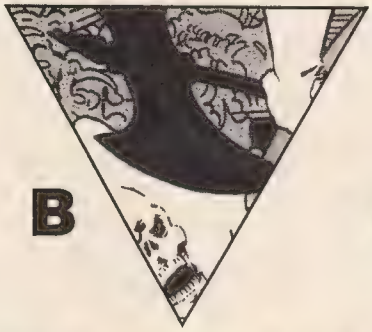
COVER SHOTS

Answers on Page 134

HOW WELL DO YOU REMEMBER YOUR COVERS?

Below, you will find six pieces from covers published over the last year. Can you tell what covers they are from?

A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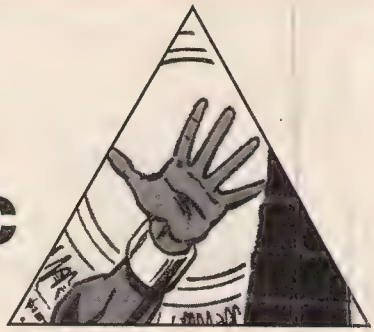
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D

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F

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WIZARD WORD SEARCH

How good are you eyes? Try to find all of the following words that are hidden in the Wizard puzzle. After you find all the words, all the unused letters will form a code. Try to break it! The words appear horizontal, vertical, diagnal, backwards, and every other combination. Good Luck!

S C A P T A I N A M E R I C A
H R E L D D I R A R T K E L E
A L O R T C E L E V O D I V X
D B M I A R C H A N G E L E O
O O L O C K H E E D N V E N M
W K W A H A J N O S D E R O A
C A G E C E R E B U S T H M N
A F R E A K B R O T H E R S O
T I B M A G B E W L I M I P W
M I C R O C H I P A V O N A A
E E L G H O S T R I D E R W R
Z A K O L H T A E D R R O N D

AIM
Aliens
Archangel
Blackbird
Cage
Captain America
Cerebus
Deathlok
Dove
Electro
Elektra
Freak Brothers
Gambit
Ghost Rider
Hawk
Lee
Lim
Lobo
Lockheed
Microchip
Nova
Rai
Red Sonja
Riddler
Ron
Shadowcat
Venom Spawn
X-O Manowar

WORD JUMBLE

Do you know your stuff? I mean really know your stuff? The below jumbles, when properly scrambled, form comic related words. Example: RODDOM D R D O O M

1) FATCATMIRS
-- --------

2) TANDINGLLHIG
--------- ---

3) RAPPITTMEER
---- -------

4) HAMSAN
------

5) SOLEYNMIMJ
----- -----

6) HIPOATERYSCP
------ ------

7) OBODR
-----

8) MUTTRRA
---- ---

9) SLAFH
-----

10) CLEENBUN
----- ---

11) GINBERRHA
----

12) LAPTANRRHS
----- -----

Comic Book Intelligence Quotient

How well do you fare?

Answers on page 134

#Correct	Rank
0-6	GEEK
7-12	ROOKIE
13-18	MASTER
19-24	GURU
25-29	WIZARD
30	HERALD OF GALACTUS

1. Which of the following two heralds of Galactus fly around in space with no clothes on?
A) Airwalker & Gabriel
B) Terrax & Firelord
C) Silver Surfer & Nova
D) She-Hulk & Mary Jane (just dreaming)

2. The reason Batman wears a bright yellow insignia on his otherwise dark uniform is:
A) It's a mystical talisman which grants him supernatural luck.
B) It's bulletproof, and the bright color is to attract gunfire away from his unprotected body.
C) It's a two-way radio which he uses to keep in touch with Commissioner Gordon.
D) It's where he keeps his lunch money.

3. Which of the following characters has never encountered Galactus?
A) Rom
B) Shadowcat
C) Dazzler
D) Forge

4. What is the year that the comic "2112" takes place in?
A) what?
B) 2112
C) 1992
D) 2093

5. Aric is the real name of what Valiant superstar?
A) X-O Manowar
B) Harbinger
C) Solar
D) Jim Shooter

6. Max Dillon is the villain known as...
A) Mr. Freeze
B) Meteor Man
C) say, isn't this the guy from Beverly Hills 90210?
D) Electro

7. The official Green Lantern of Earth is:
A) Hal Jordan
B) John Stewart
C) Guy Gardner
D) G'nort

8. Autobot leader Optimus Prime's real name is...
A) Dirildo Moor
B) Gorian Kor
C) Orion Pax
D) Dintey Moore

9. Gareb Shamus is:
A) a carnival performer who bites the heads off chickens.
B) an overworked insomniac
C) publisher of Wizard: The Guide to Comics
D) both B & C

10. In Web of Spider-Man #1, Spidey defeated the Venom costume with the help of:
A) a bell tower
B) a sonic shock blaster
C) the Human Torch
D) Eddie Brock

11. The Infinity Watch...
A) tells time
B) guards the Infinity Gems
C) takes a lickin' and, well, you know...
D) has a picture of Mickey Mouse on it

12. The reason Spider-Man failed to stop the burglar who ran past him and later killed his uncle was:
A) he was still young and inexperienced, and was

afraid to try.
B) he was on his way to drive Aunt May to the hospital.
C) it was all-you-can-eat night at Arby's
D) he felt "it wasn't his job."

13. Lobo works for:
A) Justice League International
B) L.E.G.I.O.N.
C) The C.O.R.P.S.
D) Legion of Super-Heroes

14. Zen is...
A) Nez spelled backwards
B) an intergalactic ninja
C) blue
D) all of the above

15. Who played the Riddler on the Batman TV show?
A) Frank Gorshin
B) Burt Ward
C) Berges Meredith
D) Ceasar Romero

16. Which character never had a poseable action figure or doll made of him?
A) Mr. Miracle
B) Batgirl
C) Hawkeye
D) Iceman

17. What is the name of Richie Rich's butler?
A) Jarvis
B) Cadbury
C) Pennyworth
D) Lexington

18. Professor X and the Juggernaut are:
A) brothers
B) old rivals from a special forces unit
C) step brothers
D) bald

19. Ted Sallis was the name of the scientist who was transformed into:
A) Swamp Thing
B) Morbius the living vampire
C) the original Deathlok
D) Man Thing

20. Deathstroke the Terminator lost his eye when:
A) he was hit by shrapnel in Vietnam
B) his wife shot him in the head
C) his son, the Ravager, stabbed him there in battle
D) he ran in the house with scissors

21. Lobo has never appeared in which of the following?
A) Firestorm
B) Demon
C) Omega Men
D) Legion of Super-Heroes

22. Which of the following characters is not from the future?
A) Booster Gold
B) Bishop
C) X-O Manowar
D) Monarch

23. Silver Surfer hates Starfox because...
A) he messed with Nova's mind
B) he ate all the Cracklin' Oat Bran
C) he messed with Mantis' mind
D) both A & C

24. Lori Lemaris was...
A) an old love of Superman
B) a mermaid
C) killed in Crisis on Infinite Earths
D) all of the above

25. Which of these two people aren't married?
A) Vision and Scarlet Witch
B) Peter Parker and Mary Jane
C) Aurora and Northstar
D) Mr. Miracle and Big Barda

26. Alpha Flight has never done battle with...
A) Hydra
B) the X-Men
C) Galactus
D) sentinels

27. John Byrne's "Next Men" made their debut in:
A) Giant-Size Next Men #1
B) Dark Horse Presents #54
C) Marvel Comics Presents #12
D) DC Comics Presents #51

28. The Vision's father-in-law is:
A) Magneto
B) dead
C) the original Human Torch
D) Simon Williams

29. Iron Man of 2020 has never fought...
A) Machine Man
B) Death's Head
C) Dr. Doom
D) Spider-Man

30. At the end of Inferno, Magik (Ilyana Rasputin) was...
A) killed
B) turned into a baby
C) turned into an old woman
D) banished to limbo

THE WIZARD OF CARDS

By Stephen Shamus

The 1992 baseball cards should be at your local stores right about now. The Fleer set looks pretty weak and they eliminated the one feature which most people enjoyed. That was the minor league statistics of the players. Topps looks average, but the gold foil cards are a big bonus. At $.55 a pack, these should sell very well. Donruss looks like a real winner this year with their new look. They are competing in the Upper Deck type price range and they have done a very respectable job. The Score cards look very sharp too, and they should really fly with the Dimaggio autographed cards inserted. As of press time, I had no Upper Deck samples.

Upper Deck has released a 200 card update to its inaugural football set. With a low-mintage and Upper Deck quality, this set should be very successful. They have released it in hi-foil, hi-sets, and complete factory sets. Topps, Fleer and Score are also making update sets for their football issues.

Score has also released a hi-end football set entitled Pinnacle. It is a counterfeit-proof card. A special decoder is given and when placed on the card horizontally it shows a rainbow, and when placed vertically it spells out Score. Pretty neat idea, but another football set is one thing that's going to be tough for the market to bear.

There is no new news concerning any of the basketball sets, but we should probably expect either series II or update sets from all the manufacturers. These are Upper Deck, Fleer, Hoops and Skybox.

The X-Men trading cards from Impel will be on the market sometime in February. The following is a checklist of the 100-card set:

Heroes (40):
Professor X
Cyclops
Jean Grey
Iceman
Beast
Archangel
Wolverine
Gambit
Colossus
Jubilee
Forge
Rogue
Psylocke
Cable
Warpath
Shatterstar
Feral
Cannonball
Domino
Havok
Polaris
Strong Guy
Madrox
Wolfsbane
Storm
Banshee
Boom-Boom
Nightcrawler
Phoenix
Widget
Meggan
Shadowcat
Lockheed
Captain Britain
Quicksilver
Bishop
Siryn
Ky'lun
Cerise
New X-Force Sentinel character

Villains(30):
Magneto
Juggernaut
Apocalypse
Brood
Black Tom
Shadow King
Mr. Sinister
Sentinels
Sabretooth
Blob
Mystique
White Queen
Deadpool
Gideon
Mojo
Stryfe
Sauron
Mastermind
Proteus
Masque
Caliban
Warwolves
Saturnyno
Deathbird
Mr. Tolliver
Shiva
Gatecrasher
Omega Red
Toad
Lady Deathstrike

Teams(10):
X-Men "gold"
X-Men "blue"
X-Factor
X-Force
Excalibur
Hellfire Club
Mutant Liberation Front
Brotherhood of Evil Mutants
Upstarts
Technet

Allies(5):
Starjammers
Imperial Guard
Lilandra
W.H.O.
Roma

Ex-X-Men(5):
Dazzler
Sunspot
Dark Phoenix
Longshot
Magik

Danger Room(9):
Professor X
Storm
Archangel
Wolverine
Cable
Nightcrawler
Cyclops
Shatterstar
Colossus

Checklist card

Picks From The WIZARD'S HAT

Here's a listing of the HOTTEST new comics

PUNISHER WAR ZONE #1

Artist: John Romita, Jr.
Writer: Chuck Dixon
Shipping Date: Jan 14th
Cover Price: $2.25

MARVEL COMICS

Two titles aren't enough!! If the Punisher is going to kill every criminal he can find he needs THREE super-hot fast-action books each month, and that's where *War Zone* comes in! Frank Castle isn't too sane nowadays and, as heavily-armed super-heroes sometimes do, he gets into a big fight with his sidekick, Microchip, who leaves and vows never to return! But that won't stop the Punisher from infiltrating the Mafia, will it? NO!!! Er, but when his cover's blown wide open, this new *Punisher: War Zone* starts off with lots and lots of bullets (surprise!).

SUPERMAN: THE MAN OF STEEL #9

Artist: Bogdanove
Writer: Louise Simonson
Shipping Date: January 14th
Cover Price: $1.00

PANIC IN THE SKY! Ooooh, scary. Now what could cause something like that? How about Brainiac taking control of Warworld, and leading Draaga, Maxima and a brainwashed Supergirl (Matrix) on an attack against Earth! Golly, can even Superman hold them off? With friends like Green Lantern, Deathstroke, Batman, and the entire Justice League International, he can give the invaders a run for their money. This cool six part storyline begins here and crosses into all of Superman's titles: *Action Comics, Adventures of Superman, Superman* and *Superman: The Man of Steel* (we're just waiting to see Supergirl again!).

NEXT MEN #1

Artist: John Byrne
Writer: John Byrne
Shipping Date: Jan 14th
Cover Price: $2.50

How cool is this? John "the man" Byrne, the guy who turns every series into some fan favorite success story is finally creating his own universe, and the Next Men are paving the way.

Who are they? What are they? Well, they're the escaped mutates from Project: Next Men, and they're the next step in human evolution. Now, on the run from their former captors, the Next Men must come to terms with reality, a reality which is different from what was force-fed to them when they were prisoners. Can the Next Men make it in the real world or will they be forced back into the Project Complex, where they are nothing more than guinea pigs? Issue #1 features a mondo-cool foil embossed cover by John Byrne.

BATMAN: GOTHAM NIGHTS #1

Artist: Mary Mitchell
Writer: John Ostrander
Shipping Date: January 14th
Cover Price: $1.25

He cannot be human. He seems to fly in the twisted maze in Gotham City. Before you can tell if he was ever truly there, he has melted into the night. No, he's not human, this unbeatable bat-creature is the Dark Guardian of Gotham. But do the people he protects feel safe in his gloved hands?

This four issue mini series looks at how the all-encompassing presence of the Dark Knight affects the lives of the everyday folks of Gotham. A cool look into the world of super-heroes, so if you're getting tired of the old hero story, this bud's for you.

NEW TITANS #84

Artist: Grummett
Writer: Marv Wolfman
Shipping Date: January 21st
Cover Price: $1.75

It's over. The "Titans Hunt" storyline begun way back in issue #71 comes to its explosive conclusion with an ending which will shock you. Now, I know what you're saying, "we saw the deaths of Golden Eagle and Danny Chase, saw Slade Wilson kill his son Joe, watched as the entire Titans Tower complex was blown to rubble...so nothing shocks us anymore." Incorrect, fellow Titans fans. Issue #84 will signal the death of one of the team's founding members (really! This isn't a Marvel comic - somebody actually dies!) and the new fan favorite, Phantasm, gets some pretty impressive power augmentations. If you ain't sold yet, check out this mega cool cover!! Special note...all of you Marvel mutant team fans: check out the *New Titans*, they are too cool to be missed out on! You won't be disappointed.

DEATHSTROKE THE TERMINATOR #8

Artist: Steve Erwin
Writer: Marv Wolfman
Shipping Date: January 14th
Cover Price: $1.75

Foreman vs Holyfield. Hulk Hogan vs the Undertaker. Godzilla vs Mechagodzilla. What do all of these fights have in common? THEY'RE ALL WIMPS! Yup, you heard me. They're nothing compared to the ultimate assassin, Deathstroke the Terminator, and the World's Greatest Detective, Batman. And when these two heavy hitters go for it, watch out! For all you Punisher fans out there, check out *Deathstroke*, currently in the middle of a four part "City of Assassins" storyline, which pits the Terminator against the federal government, assassins, and the Batman. Very neat stuff...check it out or Deathstroke will go to your house and beat the crap out of you.

CAGE #1

Artist: Chris Ivy
Writer: Dwayne Turner
Shipping Date: Feb 4th
Cover Price: $1.50

Hey, wasn't that guy half of the *Power Man/Iron Fist* comic? Oh yeah, but it's all different now. Y'see, Luke Cage has since moved to Chicago, changed his costume and now goes by the name "Cage"...no more "Power Man" stuff. He now receives free advertising space for his "Hero For Hire" gig in the Chicago Spectator, a trashy Chicago newspaper. In exchange for the advertising space, Cage gives them the exclusive rights to print his adventures. Future guest stars in the series include Dakota North and Iron Fist, and the villains Hardcore and Kickback. And to start off this new series with a bang, it will have an acetate double cover. Very cool stuff, and definitely worth checking out.

MORE PICKS

Action Comics #675
DC Comics **$1.00**
Panic in the Sky pt.4 - Draaga allies himself with Superman against Brainiac.

Adv. of Superman #488
DC Comics **$1.00**
Panic in the Sky pt.3 - Superman, Deathstroke and JLA begin their counter-attack against Brainiac.

Aliens: Genocide #3
Dark Horse **$2.50**
When the Marines set down on the alien homeworld, the last thing they expected to see was an alien civil war!

Batman #475
DC Comics **$1.00**
The Ventriloquist returns to take control of the Gotham underworld.

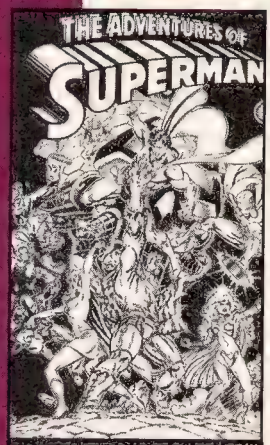
Batman #475

Batman: Gotham Nights #1
DC Comics **$1.25**
Watch Batman stalk a suspect from the point of view of the citizens of Gotham.

Batman vs Predator #3
DC Comics **$4.95**
Batman lures the Predator into the Batcave for a final showdown. Direct Market edition features 8 trading cards.

Darkhawk #13
Marvel **$1.25**
Darkhawk has faced down the Punisher, but can he take on Venom?

Deathlok #9
Marvel **$1.75**
Can Deathlok defeat the Ghost Rider?



Adv. of Superman #488

Death's Head II #1
Marvel **$1.75**
An all new Death's Head is hired to kill Reed Richards.

Deathstroke, The Terminator #8
DC Comics **$1.75**
City of Assassins pt.3 of 4 - Deathstroke is caught between the Feds and Batman. Mike Zeck cover.

The Demon #21
DC Comics **$1.50**
Etrigan and Jason Blood meet face to face. Problem? Lobo's back!

Dredd Rules! #4
Fleet/Qual **$2.95**
Dredd goes to Japan to fight cybernetic assassins.

Elementals #25
Comico **$2.50**
Fathom and Walker join in the battle against the forces of Oblivion. Wraparound cover by Kelley (Sandman) Jones.

Ghost Rider #23
Marvel **$1.75**
Ghost Rider has a building dropped on him.

Deathlok

Green Lantern #22
DC Comics **$1.00**
Star Sapphire returns...to kill Hal Jordan!

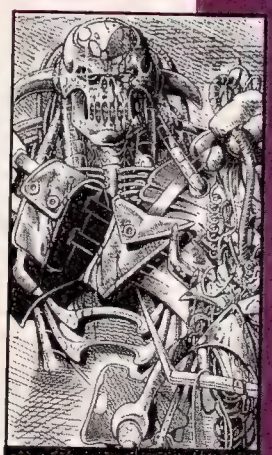
Guardians of the Galaxy #22
Marvel **$1.25**
Starhawk returns while Rancor searches for... Wolverine? Could he still be alive?

MORE PICKS

Harbinger #4

Valiant **$1.95**

Its an all out battle as Ax, Bazooka, Fort, Dog and Spikeman launch their assault. Featuring the third of 6 coupons for a free Harbinger #0. By Jim Shooter.



Death's Head II #1

Incredible Hulk #391

Marvel **$1.25**

War & Peices pt.2 of 3 - Guest starring X-Factor. By Peter David and Dale Keown.

J.L.I. Quarterly #6

DC Comics **2.95**

Sue Dibney is missing and the League helps The Elongated Man to find her. Also, a solo Power Girl story.

Law of Dredd #33

Fleet/Qual **$1.95**

The final issue of the series shows us a day in the life of Judge Dredd (this day just happens to have a crime wave, though).

L.E.G.I.O.N. '92 #37

DC Comics **$1.50**

Headquarters is under attack by ninjas, Lobo's going nuts, and the R.E.C.R.U.I.T.S. form their own team.

Magnus: Robot Fighter #11

Valiant **$1.95**

The Xyrkol Trilogy comes to a climax as a new order is ushered into North Am.

Moon Knight #36

Marvel **$1.75**

Moon Knight's dead brother is back from the grave, and the Punisher wants him dead again.

Law of Dredd #33

Namor #24

Marvel **$1.25**

Wolvie vs the Sub-Mariner. By John Byrne.

New Titans #84

DC Comics **$1.75**

Titans Hunt pt.3 of 3 - The Wildebeest storyline concludes with the death of Raven!

New Warriors #21

Marvel **$1.25**

Marvel Boy is jailed for his father's murder.

Next Men #1

Dark Horse **$2.50**

Straight from DHP, John Byrne's new saga has a silver-foil embossed cover, and has certificates for exclusive John Byrne trading cards.

Justice League America

Predator: Bloody Sands of Time #1

Dark Horse **$2.50**

Is it possible? Could it be that Predators visited the Earth during W.W. I? Looks like the Germans weren't the only ones out for blood.

Punisher War Zone #1

Marvel **$2.25**

In this brand new Punisher title, Microchip leaves! Even worse, Punisher must fight for survival when his identity is discovered.

Quantum Leap #5

Innovation **$2.50**

Sam leaps from the hit TV show into the body of a mild mannered reporter for a major metropolitan newspaper.

Rai #2

Valiant **$1.95**

The Spirit Guardian is exiled to Earth, the epic of Rai's rebirth builds momentum.

AND MORE PICKS

Robotech: Genesis #1
Eternity **$2.95**
This new series shows the origins of Robotechnology. Featuring two trading cards.

Silver Surfer #63
Marvel **$1.25**
The Surfer is in trouble, and only Captain Mar-Vell can save him. By Ron Lim.

Solar, Man of the Atom #8
Valiant **$2.25**
Solar returns to Earth to settle his score against the alien invaders, and he's taking no prisoners. By Jim Shooter.

Spectacular Spider-Man #186
Marvel **$1.25**
The Vulture is dying, but his final wish is to have Spider-Man die with him!

Starman #44
DC Comics **$1.25**
Starman & Eclipso team up to battle Lobo.

Superman: The Man of Steel #9
DC Comics **$1.00**
Panic in the Sky pt.1 - Brainiac's ship attacks Metropolis, starting a huge Superman cross-over story. Written by Louise Simonson.

Terminator: Enemy Within #3
Dark Horse **$2.50**
Can Mary and Dudley put Cyberdyne out of business? Simon Bisley cover.

Uncanny X-Men #286
Marvel **$1.25**
While stopping Bishop from destroying the world, the X-Men must sacrifice Colos-sus's brother. By John Byrne and Jim Lee.

Web of Spider-Man #85

New Warriors #21

Warlock & The Infinity Watch #2
Marvel **$1.75**
The members of the Watch are introduced - friends from Adam Warlock's past. By Jim Starlin.

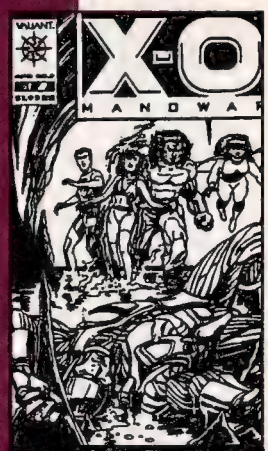
Web of Spider-Man #86
Marvel **$1.25**
What's worse than Spider-Man fighting the Hobgoblin? Spider-Man fighting TWO Hobgoblins!

Wolverine #52
Marvel **$1.75**
Wolverine and Mystique track down Spiral.

X-Factor #76
Marvel **$1.25**
The Hulk and the Pantheon guest star. By Peter David and Larry Stroman.

X-Force #8
Marvel **$1.25**
Deadpool learns what dark secret Domino has been keeping. By Rob Liefeld.

X-Men #6
Marvel **$1.25**
The X-Men fight Omega Red in a desperate battle to save Wolverine. By John Byrne and Jim Lee.



X-O Manowar #3

X-O Manowar #3
Valiant **$1.95**
X-O is stalked by the deadliest assassin ever...X-Caliber!

#1's

Comic book collectors place a great deal of importance on the #1 issues; since it's tricky to determine whether a book will succeed. You have to choose your comics very carefully and wisely. #1 issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you all the #1 issues shipping for January. Happy Hunting!

ROGUE TROOPER #1

JACKSON & JORDAN

ELIMINATOR #1

Alley Cat #1 — Artline
Baseball Sluggers:Ken Griffey Jr #1 — Personality
Batman: Gotham Nights #1 — DC Comics
Bo Jackson vs Michael Jordan #1 — Celebrity
Cereal Killings #1 — Fantagraphics
Deadline U.S.A. #1 — Dark Horse
Death's Head II #1 — Marvel
The Dream #1 — Mockingbird
Eliminator #1 — Eternity
Idol #1 — Marvel
Lost in Space Annual #1 — Innovation
Martial Arts Masters:Steven Segal #1 — Personality
Next Men #1 — Dark Horse
Paladin #1 — United Fantasy
Predator: Bloody Sands of Time #1 — Dark Horse
Punisher War Zone #1 — Marvel
Robotech: Genesis #1 — Eternity
Rogue Trooper: Final Warrior #1 — Fleetway/Quality
Scalpel #1 — Artline
Secret of the Dwarfs #1 — Comico
Shado: Song of the Dragon #1 — DC Comics
Tales of Ordinary Madness #1 — Dark Horse
The Trouble With Tigers #1 — Antarctic
Veni #1 — Brave New Worlds
Zone Continuum #1 — Caliber

100 TOP

Here's a list of the TOP 100 comic books for the month DECEMBER 1991. This lists represents the quantity of each title sold according to Diamond Comic Distrib., Inc.

1 X-Men #5
2 Uncanny X-Men #285
3 X-Force #7
4 Adam Warlock & The Infinity Watch #1
5 Robin II: The Joker's Wild #4 (Direct Market)
6 Spider-Man #19
7 X-Factor #75
8 Hearts of Darkness
9 Wolverine #51
10 Punisher #60
11 Ghost Rider #22
12 Batman vs Predator #2 Prestige Format
13 Amazing Spider-Man #359
14 Marvel Comics Presents #96
15 Marvel Comics Presents #95
16 Silver Surfer #62
17 Star Wars: Dark Empire #1
18 L.O.D.K. #27
19 Deathlok #8
20 Aliens: Genocide #2
21 Incredible Hulk #390
22 New Warriors #20
23 Batman vs Predator #2 Newsstand Edition
24 Batman #474
25 Excalibur #47
26 Predator: Cold War #4
27 Darkhawk #12
28 Terminator: Enemy Within #2
29 Guard. of the Galaxy #21
30 Punisher War Journal #39
31 Armageddon: Alien Agenda #4
32 Detective Comics #641
33 Robin II: The Jokers Wild #4
34 Daredevil #301
35 Web of Spider-Man #85
36 Spectacular Spider-Man #185
37 Deathstroke the Terminator #7
38 Fantastic Four #361
39 Namor #23
40 Thor #444
41 Avengers #344
42 Captain America #397
43 Sleepwalker #9
44 Aquaman #3
45 Wonder Man #6
46 Robin II: The Jokers Wild #4 Collectors Edition
47 Excalibur Special Edition
48 Iron Man #277
49 What If? #34
50 Justice League Europe #35
51 Spider-Man Saga #4
52 Green Lantern #21
53 Avengers West Coast #79
54 Thing #1
55 Sandman #35
56 Ray #1
57 Action Comics #674
58 Superman: The Man of Steel #8
59 Superman #64
60 New Titans #83
61 J.L.A. #59
62 Moon Knight #35
63 Adv. of Superman #487
64 Ragman #5
65 X-Factor #71 2nd printing
66 Agent Liberty Special #1
67 Flash #59
68 Doctor Strange #38
69 Brave & The Bold #3
70 Warlord #2
71 L.E.G.I.O.N. '92 #36
72 Star Trek: The Next Generation #28
73 Quasar #31
74 Alpha Flight #105
75 Star Trek #28
76 L.O.S.H. #26
77 Elongated Man #2
78 She-Hulk #36
79 Demon #20
80 Green Arrow #57
81 Black Canary #4
82 X-Men Classic #68
83 Omac #4
84 Magnus: Robot Fighter #10
85 Wonder Woman #62
86 Star Trek VI Movie Adaption Prestige Edition
87 Black Hood #3
88 Shield #32
89 GI Joe #121
90 Comet #8
91 Hellblazer #50
92 Hawkworld #20
93 Rai #1
94 Conan #253
95 Starman #43
96 Legend of the Shield #8
97 Web #6
98 Groo the Wanderer #86
99 Fly #7
100 Jaguar #7

10 TOP

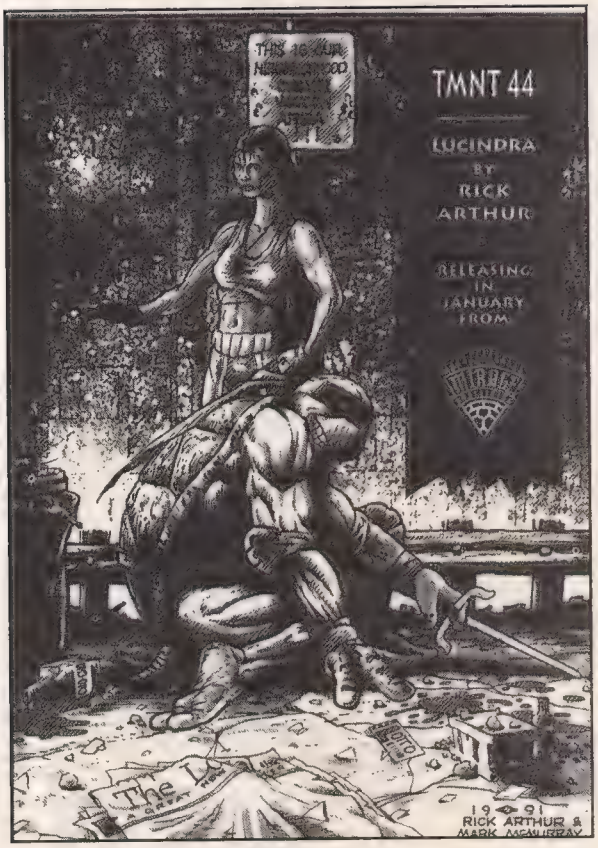
Here's a list of the **TOP 10** comic books sold in **December 1990.**

1 Spider-Man #9
2 Robin #5
3 X-Men #275
4 Marvel Comics Presents #73
5 Ghost Rider #12
6 Detective Comics #628
7 Amazing Spider-Man #346
8 New Mutants #100
9 Wolverine #38
10 Batman #461

10 TOP

Here's a list of the **TOP 10** comic books sold in **December 1989.**

1 Legends of the Dark Knight #6
2 Batman #446
3 X-Men #260
4 Amazing Spider-Man #331
5 Namor the Sub-Mariner #1
6 Wolverine #23
7 Detective Comics #613
8 X-Factor #53
9 What If? #12
10 Punisher #32



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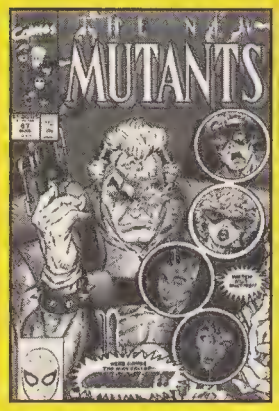
10 TOP

We keep a very close watch on all the hottest books trading hands throughout the country. Here we have listed for you the 10 most commonly sold and demanded comics

1 New Mutants #87

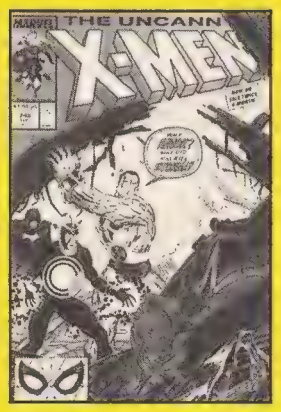
Artist: Rob Liefeld
Writer: Louise Simonson



Two (count 'em: two) months in a row at the #1 spot. Rob Liefeld's debut of Cable, the superstar leader of X-Force, maintains its position as the hottest book in the country. With the Cable mini series slated for later this year (also by Liefeld), it appears this bad boy will remain at the top of the charts for quite some time.

2 Uncanny X-Men #248

Artist: Jim Lee
Writer: Chris Claremont



Moving back up the charts is Jim Lee's first work on the X-Men, regaining the "#1 contender" statis for the coveted #1 spot. With Jim Lee's continued success on the new X-Men book, and with more and more people looking for Jim's first rendition of the team, expect great results from this gem (it doesn't hurt that Jim Lee is one of the hottest artists around, either).

3 Uncanny X-Men #201

Artist: John Romita Jr & Whilce Portacio
Writer: Chris Claremont

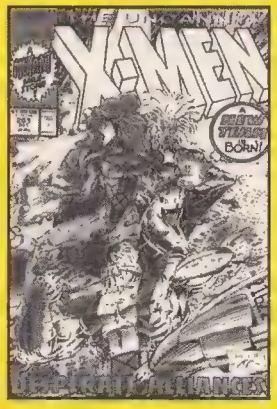
From the pages of the Wizard Comic Watch to the top ten it only took one month to become one of the hottest books in the country. But now it pole-vaulted over five books and come in at the #3 position. The reason? Well, not only is it the first Whilce Portacio X-Men, it's the first appearance of Cable (as a baby).

4 Uncanny X-Men #266

Artist: Mike Collins
Writer: Chris Claremont

He's hot, he's cool and he's Gambit! The French speaking X-Man has made big waves in comicdom, and fans can't get enough of him. With exposure month after month in the pages of X-Men, his popularity will continue to grow. From listening to the comic grapevine, it seems big plans are in store for Gambit, so X-Fans be alert, change is in the wind.

5 Uncanny X-Men #281

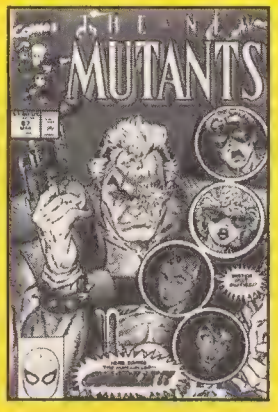


Artist: Whilce Portacio
Writer: John Byrne
Released in the shadow of X-Men #1, Uncanny #281 caught the comic world by surprise. With everyone's focus on the monstrous X-Men #1, Whilce Portacio's debut as regular artist and the new team line-up turned this book into an overnight success story. So for those of you who bought the 8.2 million X-Men #1 and passed up this book, look where this book is in the top ten, compared to X-Men #1.

6 X-Factor #24

Artist: Walt Simonson
Writer: Louise Simonson
Holding its own at the #6 position is the first full story appearance of Archangel. The only thing holding this book back from further climbing the top ten charts is his uncertain future. John Byrne, current co-plotter/writer on Uncanny X-Men plans to revert him back to plain old Angel. With this in mind, comic fans show a little hesitation with this "should be super hot" book.

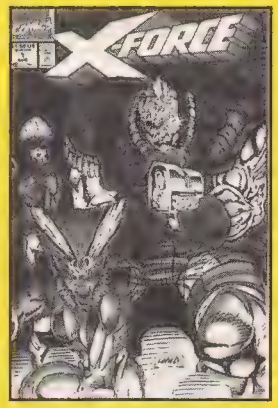
7 New Mutants #87 (2nd print)



Artist: Rob Liefeld
Writer: Louise Simonson

Wait a minute! Isn't this book the #1 seller? What's going on? Who's responsible?? Oh, wait a minute... it's one of those nifty gold ink 2nd prints. The great fear was that the second print of this book would cause the first printing to lose popularity and value. This second printing merely joined it's first print conterpart in the top ten chart.

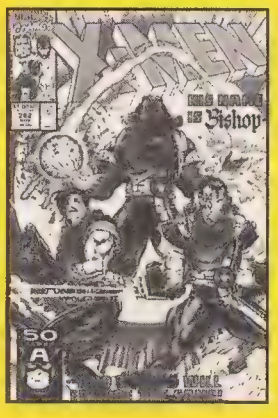
8 X-Force #1 (white UPC, Cable card)



Artist: Rob Liefeld
Writer: Rob Liefeld

Yet another Rob Liefeld book. Ok, that's cool. X-Force #1 is still going strong, though it has slipped a bit in the ratings. Oh well, it's been listed in the charts now for half a year, so it's bound to slow down a little. Don't count this lil' bugger out yet, though. Liefeld is still one of the top men in comics, and all his stuff is hot.

9 Uncanny X-Men #282



Artist: Whilce Portacio
Writer: John Byrne

Holding at the #9 position, the mystery mutant known as Bishop continues to excite X-Fans everywhere. With a strong writer, hot artist and major character, this issue is sure to be climbing the charts soon. Rumor has it that he will be romantically linked with Storm, so expect additional fan reaction from that.

10 X-Men #1 E

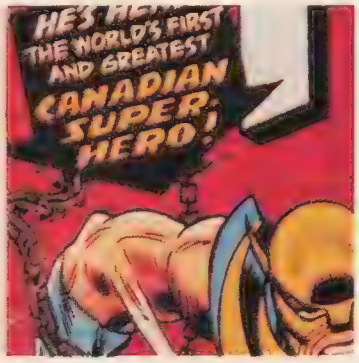
Artist: Jim Lee
Writer Chris Claremont

Pushed from the top of the charts by such giants as New Mutants #87, Uncanny X-Men #201 and #266, the best selling comic in history (8.2 million...wow...) still clings to the charts. With a double gatefold cover and a storyline which leads to the death of Magneto, this issue continues to be popular among mutant fans everywhere.

In today's comic book market, grade is one of the most important factors that influences the value of a comic book. There are many grades that fall between the ones listed below; however, the grades presented here are the ones with the most noticeable signs of

MINT: By definition, a mint comic book should appear as if it just came off the press, flawless. There should be no signs of wear inside or outside of the issue. The cover should be centered, spine should be very tight (no creases), and all corners should be sharp. The pages inside should not show any signs of aging. A MINT comic book could be worth upto 200% of the NEAR MINT value. This all depends on the scarcity and desireability of the specific comic in high grade. Most newer (70's to present) issues in Mint condition are usually valued upto 120% of NEAR MINT.

NEAR MINT: A comic book in this grade is very close to MINT. Usually, there is only one small imperfection that will keep this book from being MINT. One of these flaws may be, a cover that is slightly off center, one corner may be slightly rounded, or the spine is very tight with one tiny crease. The pages inside should show almost no signs of aging or wear, with a bright and glossy cover. The comic books listed in this guide are valued at NEAR MINT prices.



VERY FINE: A comic book in this condition will show some minor signs of aging and wear. The spine will have few slight creases, the corners might not all be sharp, and the color may have lost a little luster. There should be no folds, cuts, or markings in any way, on any of the pages. The comics in this grade are valued at 50% to 70% of the NEAR MINT value, again depending on the scarcity and demand for the specific issue.

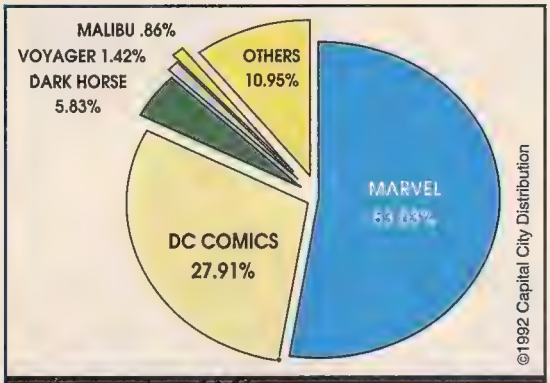
changes in condition. Grading comics vary from person to person depending on how much they regard certain flaws or imperfections. This guide will serve to help you in the process of grading your comics.

FINE: This comic book is a good example of a well read comic. The cover may show some minor flaking, the spine shows noticeable signs of wear, pages have slightly discolored - showing signs of age, and the corners are rounded. An issue in this condition may have a slightly loose cover, especially around the staples. Although there are still no pages with cuts, folds, or missing totally. A FINE comic book will usually be valued at 30% to 50% of the NEAR MINT value.

GOOD/VERY GOOD: Comics in this range will have very noticeable signs of aging and wear. There will be spine creases, rounded corners, very minor cuts or tears, minor marks (writing), and faded colors. There shouldn't be any chunks missing. This is a very common grade for older comics. Comics in GOOD/VERY GOOD condition are valued from 10% to 30% of the NEAR MINT values.

POOR: A comic book in this condition has many defects. Some possible flaws include ripped pages, a bent spine, a small chunk missing, large creases, and very discolored or faded pages. Any comic with unnatural defects are usually considered POOR. Examples include water damage, rusty staples, tape marks, cut out coupons, missing complete pages, writing marks, or stains. A POOR comic is worth less than 10% of the NEAR MINT value.

WIZARD MARKET WATCH



November 1991 piece share of the comic book market, according to Capital City Distribution.

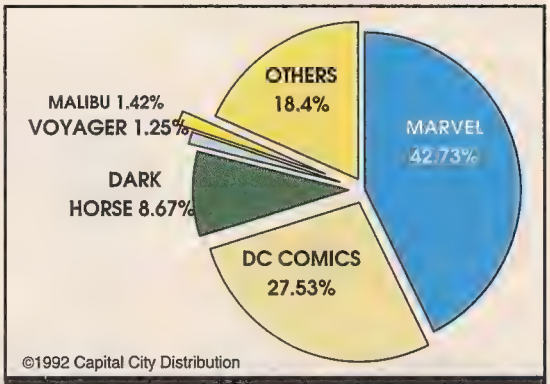
* To say "*X-Men* is hot" is redundent. *X-Men* and its sister book, *Uncanny X-Men,* continue to rule comicdom. Whether it be Jim Lee's work on either title, or Whilce Portacio's on *Uncanny,* it all equals up to big $. How long can the X-Dynasty last?

* Speaking of mutants...the other X-Books in Marvel's arsenal also are doing quite well. Rob Liefeld's *X-Force* is continually selling off the shelves, and the current "New Brotherhood" storyline is working out quite nicely. *Excalibur* is also receiving a breath of fresh air thanks to Alan Davis' talented pen. The team of Larry Stroman and Peter David have also rekindled *X-Factor's* waning flame. All in all, Marvels X-Titles are completely dominating the industry.

* Other hot tidbits on the "sizzle-o-meter" include the "Final Days" series which ran through *Punisher #53-59.* The release of *Punisher: War Zone* seems to have sparked some new reader interest to this title. Other titles which are experiencing high reader interest include *Darkhawk, New Warriors, Sleep Walker* and *Ghost Rider.*

* The "Fall of the Kingpin" storyline in the pages of *Daredevil* caused excitement throughout the comic world, only to fall on its face with a botched issue #300. Instead of having a foil embossed and spot varnish cover, it was a standard comic. It was, however, an excellent story with excellent art, so back issue prices are rising regardless.

* Ah...now to the world of DC Comics. It would appear that every book of theirs is at a standstill, except the *New Titans.* The "Titan Hunt" storyline jumpstarted the series once again, and the future looks very promising indeed for this hot title.



November 1991 dollar share of the comic book market, according to Capital City Distribution.

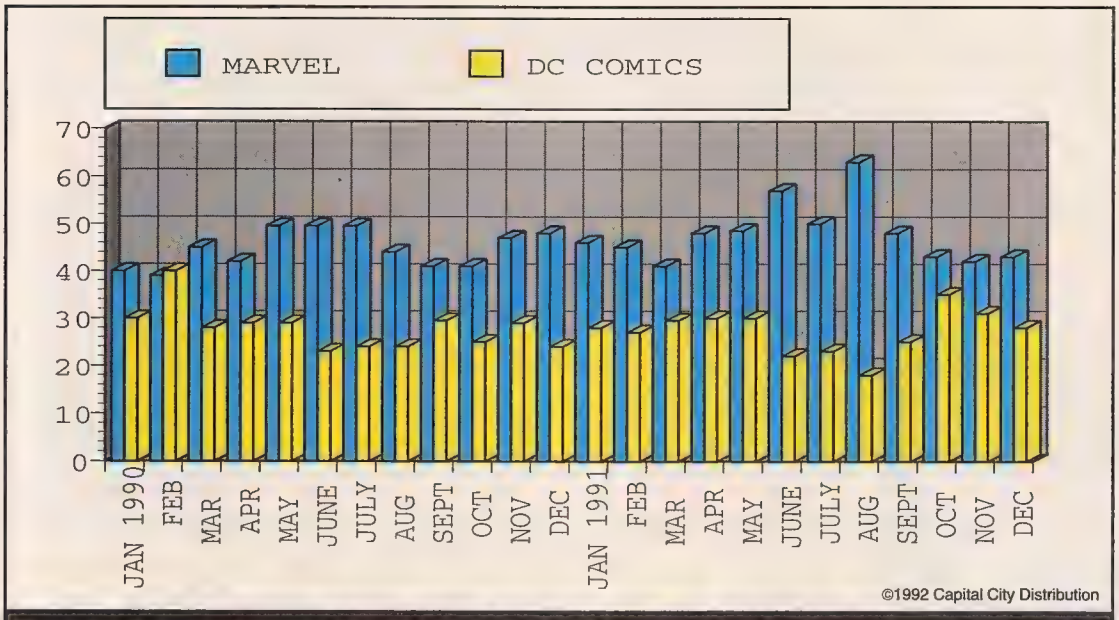
* As for the independent market, most companies are standing still or losing ground, with the exception of Dark Horse and Valiant. Keep an eye on some of their hot new titles like *Next Men* and *X-O Manowar*.

* On the downside of the comics scale, Todd McFarlane's earlier work on *Incredible Hulk* and *Amazing Spider-Man* continue their downward spiral. If rumors are true, and Todd returns next year on the Venom mini series, expect things to turn around.

* *Punisher War Journal* fails to keep up to its flagship title as its first few issues slip a little in the guide. What makes this so odd is the fact that these were done by Jim "X-Man" Lee. This might have something to do with the new Punisher trade paperback that reprints those costly first issues.

* An interesting phenomenon occurs this month as Marvel raises most of their cover prices $.25, eliminating the Marvel $1 book. Almost all back issues priced at $1 have increased by (you guessed it) $.25. Kind of makes sense that a back issue book should be worth at least as much as a new issue, yes?

* A lot of new products are on the horizon for 1992. A second Ghost Rider series, *Spirits of Vengeance*, will be a monthly book starring Johnny Blaze and the Ghost Rider. Also on the way are *Morbius: The Living Vampire, Night Stalkers* (starring Hannibal King, Frank Drake and Blade as mystic bounty hunters) and the 2093 series, which takes place in Marvel's future, introducing us to future versions of Spider-Man, Punisher, Dr. Doom and lots more. If nothing else, 1992 will certainly prove to be an interesting year.



Percentage share of market from January 1990 to December 1991

WIZARD

FEBRUARY 1992

PRICE GUIDE FOR COMIC BOOKS

ABOUT THE PRICE GUIDE

Compiled in the following Comic Price Guide is the most accurate listing for comic books available on the market today. For the most up to the minute pricing, we are constantly in touch with store owners and show dealers throughout the country. While Wizard "scouts" are checking prices incognito in stores throughout the country. All comics listed in this guide are for near mint prices. In the "Grading Your Comics" section on pages 78 and 79, you will learn how to grade your comics and what percentage they are. Keep in mind that this is only a guide and prices may vary depending upon the location of the comic book dealer, availability of a title and its current popularity. All values are subject to change depending on market conditions.

HOW TO USE THIS GUIDE

When a book has changed in value since last month's listing, it is shaded by either a colored bar or a grey bar. If the comic has risen in value, it will have a colored bar. If the comic has lowered in value, it will have a grey bar.

EXAMPLE:

200	3.00
201	3.00
202	3.50
203	3.50
204	3.00
205	3.00
206	3.00
207	3.00
208	3.00
209	2.50
210	2.50
210	3.00
211	3.00

In the example, issues #202 and #203 have risen in value since last month, and issues #209 and #210 have dropped in value. This does not necessarily mean that the comics will continue to rise or drop in the months ahead.

ABBREVIATIONS

ARTISTS/WRITERS

Art Adams	AAd
Neal Adams	NAd
Brent Anderson	BAn
Ross Andru	MAn
Jim Aparo	JAp
Sergio Aragones	SAr
John Arcudi	JAr
Vince Argondezzi	VAr
Terry Austin	TAu
Mark Badger	MBd
Mark Bagley	MBa
Kyle Baker	KBa
Carl Barks	CBa
Mike Baron	MBn
Mike W. Barr	MWb
Eduardo Barreto	EBa
Dan Barry	DBa
Hilary Barta	HBa
Cary Bates	CBa
Denis Beauvais	DBe
Robert Bernstein	RBe
Otto Binder	OBi
Jerry Bingham	JBi
Simon Bisley	SBi
J.J. Birch	JJb
Barry Blair	BBr
Bret Blevins	BBl
Jon Bogdanove	JBg
Brian Bolland	BBo
John Bolton	JBo
Wayne Boring	WBo
Mark Braun	MBr
E. Nelson Bridwell	EBr
Doc Bright	DBr
Mark Bright	MBr
June Brigman	JBr
Pat Broderick	PBr
Frank Brunner	FBr
Mark Buckingham	MBu
Rich Buckler	RBu
Cary Burkett	CBu
John Buscema	JBu
Sal Buscema	SBu
Kurt Busiek	KBu
Jeff Butler	JBt
Sarah E. Byan	SBy
John Byrne	JBy
Nick Cardy	NCa
Joey Cavalieri	JCa
Paul Chadwick	PCh
Howard Chaykin	HCh
Dan Chichester	DCh
Chris Claremont	CCl
Dave Cockrum	DCo
Gary Cohn	GCn
Gene Colan	GCo
Ernie Colon	ECo
Gerry Conway	GCy
Denys Cowan	DCw
Geof Darrow	GDa
Peter David	PDa
Alan Davis	ADa
Tom DeFalco	TDe
Jamie Delano	JDe
J. Marc Dematteis	JDm
Tony Dezuniga	TDz
Dick Dillin	DDi
Steve Dillon	SDn
Steve Ditko	SDi
Chuck Dixon	CDi

MARK BAGLEY

LARRY STROMAN

166 Future Joker 15.00
167-169 ....8.00
170-174 ....7.50
175-176 NAd 10.00
177 ....11.00
178 ....5.00
179 ....7.00
180-187 ....5.00
188 ....6.00
189-196 ....4.50
197 ....7.00
198-199 ....4.00
200 ....7.00
201-204 ....4.00
205-206 ....5.00
207-222 ....3.50
223 ....5.00
224-225 ....5.00
226-228 ....5.00
229-243 ....3.00
244-258 ....3.00
259 ....2.75
260-283 ....2.00
284-299 ....1.75
300 ....5.00
301-323 ....1.50

MINI SERIES

1 Batman,Superman....6.50
2 Batman,Superman....5.50
3 Batman,Superman....4.75

WORLD OF KRYPTON

DC COMICS

1-4 ....1.25

WORLD OF METROPOLIS

DC COMICS

1-4 ....1.25

WORLD OF SMALLVILLE

DC COMICS

1-4 ....1.25

WORLD WITHOUT END

DC COMICS

1 JHi JDe 3.00
2 JHi JDe 2.75
3-6 JHi JDe 2.50

WRATH OF THE SPECTRE

DC COMICS

1 ....3.00
2 ....2.75
3-4 ....2.50

X-FACTOR

MARVEL

1 1:X-Factor, Rusty....10.00
2 ....6.00
3-4 ....5.50
5 1:Apocalypse (shadow)..5.50
6 1:Apocalypse (full view)..5.50
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8 Freedom Force 4.75
9 Freedom Force 4.75
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11 WSi 4.75
12-14 WSi 4.50
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16 ....4.50
17 WSi 1:Rictor 4.50
18 WSi Apocalypse 4.25
20 WSi X-Terminators 4.25
21-22 WSi 4.25
23 WSi Cameo:Archangel 5.75
24 WSi 1:Complete Archangel 6.75
25 WSi Fall/Mutants 3.75
26 WSi Fall/Mutants 3.75
27-31 WSi 3.25
32 ....3.25
33 WSi 3.25
34 WSi D: Candy S. 3.25
35 ....3.00
36 Inferno 3.00
37 WSi Inferno 3.00
38 WSi Inferno 3.00
39 WSi Inferno 3.00
40 RLd 8.00
41-43 ....3.00
44-48 ....2.75
49 Apokalypse vs Loki 2.75
50 ....4.50
51 Sabretooth 5.00
52 Sabretooth 5.00
53 Sabretooth 4.25
54-55 ....1.75
56-59 ....1.50
60 X-tinction Agenda 6.50
61 X-tinction Agenda p6 ....4.50
62 X-tinction Agenda p9 ....4.50
63 WPo 1st Portacio 11.00
64-65 WPo CCI 6.75
66-67 WPo CCI 4.75
68 ....3.50
69 ....2.75
70 ....2.50
71 LSt PDa New Team 3.25
71A 2nd print 1.25
72-74 LSt PDa 1.50
75 LSt PDa 1:Nasty Boys 1.75
76 LSt PDa Hulk,Pantheon..1.25
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ANNUALS 2 ....4.00
ANNUALS 3 Apocalypse 3.50
ANNUALS 4 ....3.00
ANNUALS 5 ....5.00

PRISONER OF LOVE

SC Beast 4.95

X-FORCE

MARVEL

1A RLd RLd Black UPC, Cable card 4.50
1B RLd RLd White UPC, Cable card 5.00
1C RLd RLd Black UPC, Shatterstar card 3.75
1D RLd RLd White UPC, Shatterstar card 4.00
1E RLd RLd Black UPC, Deadpool card 3.00
1F RLd RLd White UPC, Deadpool card 3.25
1G RLd RLd Black UPC, Sunspot card 3.00
1H RLd RLd White UpC, Sunspot card 3.25
1I RLd RLd Black UPC, Team card 3.25
1J RLd RLd White UPC, Team card 3.50
1K RLd RLd (an unbagged copy,without card) 1.50
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2 RLd RLd Deadpool 2.50
3-4 RLd RLd Spider-Man, vs Juggernaut 1.50
5 RLd 1: New Brotherhood of Evil Mutants 1.50
6 RLd vs New Brotherhood 1.25
7 RLd vs New Brotherhood 1.00

X-MEN

MARVEL

1A JLe CCI Storm and Beast cover 1.75
1B JLe CCI Colossus and Gambit cover 1.75
1C JLe CCI Wolverine and Cyclops cover 2.25
1D JLe CCI Magneto cover ..2.00
1E JLe CCI Prestige format ..3.95
2 JLe CCI vs. Magneto 1.50
3 JLe Last CCI X-Men D:Magneto & Acolytes 1.50
4 JLe JBy I:Omega Red 1.25
5 JLe JBy R: Longshot 1.25
6 JLe JBy Omega Red 1.25

X-MEN #4

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X-MEN AND THE MICRONAUTS

MARVEL

1 ....3.25
2-4 ....3.00

X-MEN BOOKS

MARVEL

ASGARDIAN WARS
TPB Alpha Flight 15.95
DAYS OF FUTURE PAST
TPB reprint X-Men141-2 ....4.95
DAYS OF FUTURE PRESENT
TPB 14.95
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TPB 9.95
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TPB 12.95
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GN Animation Special 10.95
SAVAGE LAND
TPB 9.95
X-MEN AT THE STATE FAIR
1 Dallas Give-away 35.00

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MARVEL

1 Reprints 4.25
2 Reprints 4.00
3 Reprints 3.75

REGULAR SERIES
previously Classic X-Men

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59-69 Reprints 1.25

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MARVEL

1 Prof X 4.75
2 Prof X 4.50

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MARVEL

1 ....4.50
2 ....4.00
3-4 ....3.50

X-MEN/ ALPHA FLIGHT

MARVEL

1 Asgard 4.50
2 Asgard, vs Loki 4.00

X-O MANOWAR

VALIANT

1 BLa JSh 1:X-O 5.00
2 BLa JSh 2.00
3 JSh X-Caliber,Harada 1.95

X-TERMINATORS

MARVEL

1 1:Nastirh 3.75
2 Inferno 2.75
3-4 Inferno 2.50

YOUNG ALL-STARS

DC COMICS

1 ....3.00
2-31 ....1.75
ANNUAL 1 ....3.00

ZATANNA SPECIAL

DC COMICS

1 ....2.25

ZORRO

MARVEL

1-9 ....1.00

ZOT

ECLIPSE

1-36 ....3.50

ANSWERS PAGE

C.B.I.Q.

- 1)C 2)B 3)D 4)B 5)A 6)D 7)C 8)C 9)D 10)A 11)B 12)D 13)B 14)C 15)A 16)C 17)B 18)C 19)D 20)B 21)A 22)C 23)A 24)D 25)C 26)A 27)B 28)A 29)C 30)B.

from pages 60 & 61

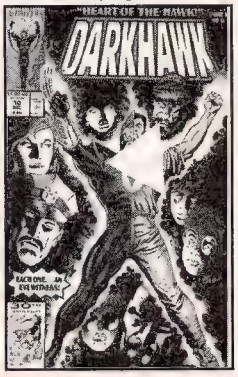
COVER SHOTS

A.

B.

C.

D.



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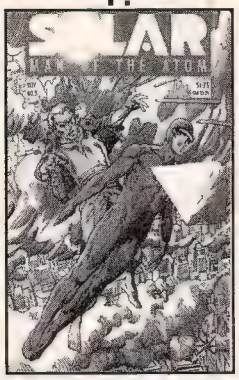


WORD JUMBLE

answers:

1) Mr Fantastic
2) Lightning Lad
3) Time Trapper
4) Shaman
5) Jimmy Olsen
6) Psycho Pirate
7) Brood
8) Rama Tut
9) Flash
10) Uncle Ben
11) Harbinger
12) Ralph Snart

WORD SEARCH

NEW MUTANTS CONTENTS

ANSWERS FROM ISSUE #3

1) ABIN SUR
2) SHE HULK
3) RAY PALMER
4) THANOS
5) ELONGATED MAN
6) QUICKSILVER

CODE: PEACHES

SHOWS & CONVENTIONS

CALIFORNIA

DEC 21 CA, WALNUT, Baseball Card/Pins/Comics, Frank & Son Warehouse, 19465 East Walnut Dr North. T:100 A:free 10am-5pm, Frank or Jim 714-594-7492

DEC 28 CA, WALNUT, Baseball Card/Pins/Comics, Frank & Son Warehouse, 19465 East Walnut Dr North. T:100 A:free 10am-5pm, Frank or Jim 714-594-7492

JAN 4 CA, WALNUT, Baseball Card/Pins/Comics, Frank & Son Warehouse, 19465 East Walnut Dr North. T:100 F:$25 A:free 10am-5pm, Frank or Jim 714-594-7492

JAN 8 CA, WALNUT, Baseball Card/Pins/Comics, Frank & Son Warehouse, 19465 East Walnut Dr North. T:100 F:$25 A:free 5pm-9:30pm, Frank or Jim 714-594-7492

JAN 11 CA, WALNUT, Baseball Card/Pins/Comics, Frank & Son Warehouse, 19465 East Walnut Dr North. T:100 F:$25 A:free 10am-5pm, Frank or Jim 714-594-7492

JAN 15 CA, WALNUT, Baseball Card/Pins/Comics, Frank & Son Warehouse, 19465 East Walnut Dr North. T:100 F:$25 A:free 5pm-9:30pm, Frank or Jim 714-594-7492

JAN 18 CA, WALNUT, Baseball Card/Pins/Comics, Frank & Son Warehouse, 19465 East Walnut Dr North. T:100 F:$25 A:free 10am-5pm, Frank or Jim 714-594-7492

JAN 22 CA, WALNUT, Baseball Card/Pins/Comics, Frank & Son Warehouse, 19465 East Walnut Dr North. T:100 F:$25 A:free 5pm-9:30pm, Frank or Jim 714-594-7492

JAN 25 CA, WALNUT, Baseball Card/Pins/Comics, Frank & Son Warehouse, 19465 East Walnut Dr North. T:100 F:$25 A:free 10am-5pm, Frank or Jim 714-594-7492

JAN 29 CA, WALNUT, Baseball Card/Pins/Comics, Frank & Son Warehouse, 19465 East Walnut Dr North. T:100 F:$25 A:free 5pm-9:30pm, Frank or Jim 714-594-7492

CONNECTICUT

DEC 29 CT, EAST HARTFORD, Connecticut Comic Convention, East Hartford Elks Hall, 148 Roberts St (exit 58 from I-84). F:$35 A:$.99 11am-5pm, Hal Kinney 203-289-1208

JAN 19 CT, WINDSOR LOCKS, Comic Book Convention, Windsor Court Hotel, 383 South Center St. F:6ft@$30,8ft@$47 A:$2 10am-4pm, Mike Wimbish 203-242-1189

FRANCE

JAN 23-26, ANGOULEME, 19th Angouleme International Comics Festival United States Info: Rick Marshall 215-957-6501, France Info: Florence Delaporte 33-45-95-99-30

ILLINOIS

DEC 21 IL, BLOOMINGDALE, Comic Book Con, Indian Lakes Resort, 250 W.Schick Rd. T:80 F:$40 A:$1 10am-4pm, Midwest Shows 708-496-3113

DEC 22 IL, PALATINE, Comic Book Con, Harper College, 1200 W.Algonquin Rd, Athletic Bldg. T:70+ F:$35 A:$1 10am-4pm, Midwest Shows 708-496-3113

DEC 28 IL, ROSEMONT, America's Largest One Day Comic & Card Show, Rosemont Horizon Skyline Room, 6920 N.Mannheim Rd. T:150 F:$35 A:$1 10am -4pm, Midwest Shows 708-496-3113

DEC 29 IL, CHICAGO, Comic Book & Card Show, Ford City Holiday Inn, 7353 S.Cicero. T:50 F:$35 A:$1 10am-4pm, Midwest Shows 708-496-3113

DEC 29 IL, SPRINGFIELD, Comic & Card Show, Holiday Inn South, corner of St Joseph & 6th st (off I-55). T:60 F:$25 A:$free 10am-4pm, Michael Brown 217-877-6601

JAN 12 IL, ROSEMONT, Comic Book Con, Horizon Skyline Room, 6920 N.Mannheim Rd. T:150 F:$45 A:$2 10am-4pm, Midwest Shows 708-496-3113

JAN 19 IL,CHICAGO, Comic Book & Card Show, Ford City Holiday Inn, 7353 S.Cicero. T:50 F:$35 A:$1 10am-4pm, Midwest Shows 708-496-3113

JAN 25 IL, ROSEMONT, Comic Book Con, Horizon Skyline Room, 6920 N.Mannheim Rd. T:150 F:$45 A:$2 10am-4pm, Midwest Shows 708-496-3113

FEB 8 IL, ROSEMONT, Comic Book Con, Horizon Skyline Room, 6920 N.Mannheim Rd. T:150 F:$45 A:$2 10am-4pm, Midwest Shows 708-496-3113

INDIANA

DEC 27 IN, HIGHLAND, Monthly Card and Comic Show, Wicker Park Social Center, Ridge Rd at Indianapolis Blvd. T:20 F:$20 A:$1 6pm-10pm, Marilyn Hall 219-663-8561

DEC 29 IN, INDIANAPOLIS, Indianapolis Animation and Comic Book Show, Holiday Inn East, 6990 E 21st St. T:70 F:$45 A:$2 10:30am-4:30pm, Ash Comics 317-251-2339

JAN 12 IN, CROWN POINT, Crown Point's Monthly Card and Comic Show, American Legion Hall, 1410 North Main. T:20 F:$25 A:$1 10am-4pm, Marilyn Hall 219-663-8561

JAN 31 IN, HIGHLAND, Highland's Monthly Card and Comic Show, Wicker Park Social Center, Ridge Rd at Indianapolis Blvd. T:20 F:$25 A:$1 6pm-10pm, Marilyn Hall 219-663-8561

FEB 9 IN, CROWN POINT, Crown Point's Monthly Card and Comic Show, American Legion Hall, 1410 North Main. T:20 F:$25 A:$1 10am-4pm, Marilyn Hall 219-663-8561

IOWA

FEB 1 IA, DES MOINES, Baseball Card and Comic Book Show, Howard Johnsons, 4800 Merle Hay rd. T:20 F:$50,2@$90 A:free 10am-6pm, Stacey Craig 515-673-4087

FEB 2 IA, DES MOINES, Baseball Card and Comic Book Show, Howard Johnsons, 4800 Merle Hay rd. T:20 F:$50,2@$90 A:free 10am-4pm, Stacey Craig 515-673-4087

FEB 8-9 IA, OHUMWA, Baseball Card and Comic Book Show, Quincy Place Mall, Hwy 34 west. T:30 F:$40,2@$70 mall hours, Stacey Craig 515-673-4087

KENTUCKY

JAN 4 KY, LOUISVILLE, Comic Book Convention, Hurstbourne Hotel & Conf. ctr, 9700 Bluegrass pky. A:$4, Jubilee Enterprises 301-292-4587

JAN 5 KY, LEXINGTON, Comic Book Convention, Holiday Inn (north), 1950 Newton Pike. A:$4, Jubilee Enterprises 301-292-4587

MARYLAND

DEC 29 MD, HAGERSTOWN, Reality Comic Book Convention, Venice Inn, 431 Dual Hwy (rt 40). F:$50 A:$3 10am-4pm, Reality Conventions 301-791-8159

JAN 19 MD, COLUMBIA, Comic Book Convention, Hilton, 5485 Twin Knolls rd. A:$4, Jubilee Enterprises 301-292-4587

MASSACHUSETTS

DEC 22 MA, NEW BEDFORD, Sports Card and Comic Book Show, Days Inn, 500 Hathaway Rd (off rt 140). T:50 F:$40,2@$75 A:$1.50 9:30am-3:30pm, Earl Davis 508-675-0400

DEC 26 MA, SWANSEA, Sports Card and Comic Book Show, Venus De Milo, 75 Gar Hwy, Rt 6. T:40 F:$30 A:$1.50 6pm-10pm, Earl Davis 508-675-0400

DEC 28 MA, TAUNTON, Sports Card and Comic Book Show, Holiday Inn, 700 Myles Standish Blvd. T:50 F:$40,2@$75 A:$1.50 9:30am-3:30pm, Earl Davis 508-675-0400

DEC 29 MA, WESTPORT, Sports Card and Comic Book Show, Whites, Rt 6. T:50 F:$40,2@$75 A:$1.50 9:30am-3:30pm, Chris Christopher 506-763-8570

JAN 2 MA, NEW BEDFORD, Sports Card and Comic Book Show, Days Inn, 500 Hathaway Rd off rt 140. T:50 F:$40,2@$75 A:$1.50 6pm-10pm, Earl Davis 508-675-0400

JAN 2-5 MA, WATERTOWN, Comic Book Con, Watertown Mall, 550 Arsenal St. A:free Mall Hours, Bill Gouvalaris 617-289-8662

JAN 9 MA, WESTPORT, Sports Card and Comic Book Show, Whites, Rt 6. T:50 F:$40,2@$75 A:$1.50 6pm-10pm, Chris Christopher 506-763-8570

JAN 9-12 MA, CHELSEA, Comic Book Con, Mystic Mall, 16 Everett ave. A:free Mall Hours, Bill Gouvalaris 617-289-8662

JAN 12 MA, SWANSEA, Sports Card and Comic Book Show, Venus De Milo, 75 Gar Hwy, rt 6. T:40 F:$40,2@$75 A:$1.50 9:30am-3:30pm, Earl Davis 508-675-0400

JAN 12 MA, TAUTON, Sports Card and Comic Book Show, Holiday Inn, 700 Myles Standish Blvd. T:50 F:$45,2@$85 A:$1.50 9:30am-3:30pm, Earl Davis 508-675-0400

JAN 16 MA, SWANSEA, Sports Card and Comic Book Show, Venus De Milo, 75 Gar Hwy, rt 6. T:40 F:$40,2@$75 A:$1.50 6pm-10pm, Earl Davis 508-675-0400

JAN 16-19 MA, CHICOPEE, Comic Book Con, Fairfield Mall. A:free Mall Hours, Bill Gouvalaris 617-289-8662

JAN 18 MA, WESTPORT, Sports Card and Comic Book Show, Whites, Rt 6. T:50 F:$40,2@$75 A:$1.50 9:30am-3:30pm, Chris Christopher 506-763-8570

JAN 23 MA, SEEKONK, Sports Card and Comic Book Show, Johnson & Wales Inn, rts 114A & 44. T:40 F:$40,2@$75 A:$1.50 6pm-10pm, Earl Davis 508-675-0400

JAN 26 MA, NEW BEDFORD, Sports Card and Comic Book Show, Days Inn, 500 Hathaway Rd off rt 140. T:50 F:$40,2@$75 A:$1.50 9:30am-3:30pm, Earl Davis 508-675-0400

FEB 2 MA, WESTPORT, Sports Card and Comic Book Show, Whites, Rt 6. T:50 F:$40,2@$75 A:$1.50 6pm-10pm, Chris Christopher 506-763-8570

MICHIGAN

DEC 21 MI, TROY, Collector's Caravan, Holiday Inn, 2537 Rochester Ct. T:35 F:$30 A:$1.50 10am-4pm, David Lillard 313-355-2003

DEC 22 MI, CLAWSON, Comic Book and Baseball Card Show, Knights of Columbus Hall, 870 N Main. T:40 F:$20 A:$1 10am-4pm, Chris Galvan or John Green 313-262-6881 or 313-293-0340

DEC 29 MI, LIVONIA, X-Travaganza Con Comic Book Show, Knights of Columbus Hall, 19801 Farmington Rd. F:$35 A:$1.50 10am-4pm, Michael Goldman 313-350-2633

JAN 12 MI, ROYAL OAK, Encore-Con Comic Book and Baseball Card Show, American Legion Hall, 1815 Rochester Rd. F:$35 A:$1.50 10am-4pm, Michael Goldman 313-350-2633

JAN 26 MI, CLAWSON, Comic Book and Baseball Card Show, Knights of Columbus Hall, 870 N Main. T:40 F:$20 A:$1 10am-4pm, Chris Galvan or John Green 313-262-6881 or 313-293-0340

JAN 26 MI, EAST LANSING, Spartan Comic Book Show, Kellogg Center, Michigan State U Campus, Big Ten Room A. F:$35 A:$1.50 10am-4pm, Michael Goldman 313-350-2633

FEB 9 MI, ROYAL OAK, Encore-Con Comic Book and Baseball Card Show, American Legion Hall, 1815 Rochester Rd. F:$35 A:$1.50 10am-4pm, Michael Goldman 313-350-2633

NEW JERSEY

DEC 29 NJ, BORDERTOWN, Showplace for Collectors, Holiday Inn, Route 206 N. T:30 F:$35 A:$2 10am-5pm, Ruth Campbell 908-269-9486

JAN 5 NJ, TINTON FALLS, Monmouth Co. Comics & Toys Convention, Holiday Inn. T:30-6ft F:$40 A:$1.50 9:30am-4:30pm, Ruth Campbell 908-269-9486

JAN 5 NJ, WAYNE, Wayne Nostalgia & Collectibles Show, Co #1 Firehouse, Parish Dr. 9am-3pm, Phil De Mario 201-434-1512days 201-696-6217eves

JAN 12 NJ, TOMS RIVER, Ocean Co. Comics & Toys Convention, Knights of Columbus Post #4969. T:30-8ft F:$40 A:$1.50, Ruth Campbell 908-269-9486

JAN 19 NJ, TOMS RIVER, Sportscards and Comics Convention, Quality Inn, rt 37 West. F:6ft@$30,8ft@$40 A:$1,under10free 9:30am-4:30pm, Bill Mather 908-244-3380

JAN 23 NJ, WAYNE, Wayne Nostalgia & Collectibles Show, Co #1 Firehouse, Parish Dr. 5pm-10pm, Phil De Mario 201-434-1512days 201-696-6217eves

FEB 2 NJ, WAYNE, Wayne Nostalgia & Collectibles Show, Co #1 Firehouse, Parish Dr. 9am-3pm, Phil De Mario 201-434-1512days 201-696-6217eves

NEW YORK

DEC 21 NY, NEW YORK, Baseball Card and Comic Show, 323 East 91 St. A:$1 10am-4pm, Kevin Mullarkey 212-289-6730

DEC 22 NY, FARMINGDALE, Farmingdale Comic Book & Baseball Card & Toy Show, Masonic Temple, 197 Hempstead Tpk (rt 24) between rt 135 & rt 110. T:35 A:free 10am-4pm, Ray or Pat 516-669-4332

DEC 22 NY, OZONE PARK, Baseball Cards & Comic Books & Auction, A.Gordon Webster American Legion Hall, 107-10 Rockaway Blvd. T:35-8ft F:$35 A:$1 10am-4pm, Joseph Caruana 718-845-7240

DEC 27 NY, MIDDLETOWN, Baseball Cards and Comics, Middletown Howard Johnson's, 551 rt 211 East. A:free 6pm-10pm, F&M Baseball Cards 914-344-2055

JAN 5 NY, FLUSHING, All-Star Promotions Monthly Comic Book Convention, Flushing Jewish Center, 43-00 171st and Northern Blvd. T:80 F:8ft-$45,2@$83,3@$115..6ft-$38,2@$68,3@$95 A:$1 9am-5pm, Matthew T. Deroma 718-463-6540

JAN 18 NY, NEW YORK, Baseball Card and Comic Show, 323 East 91 St. A:$1 10am-4pm, Kevin Mullarkey 212-289-6730

JAN 19 NY, BAYSHORE, Comic Book & Baseball Card & Toy Show, Masonic Temple, 2 Union Blvd (btwn 5th ave & rt 231). T:30 A:free, Ray or Pat Weiss 516-669-4332

JAN 19 NY, RIVERDALE, Baseball Card and Comic Book Show, Riverdale YMHA, 5625 Arlington Ave. T:35 F:$55,2@$100 A:$2,$1members 10am-6pm, On The Ball 914-794-2299

JAN 26 NY, FARMINGDALE, Farmingdale Comic Book & Baseball Card & Toy Show, Masonic Temple, 197 Hempstead Tpk (rt 24) between rt 135 & rt 110. A:free 10am-4pm, Ray or Pat 516-669-4332

JAN 26 NY, OZONE PARK, Baseball Cards & Comic Books & Auction, A.Gordon Webster American Legion Hall, 107-10 Rockaway Blvd. T:35-8ft F:$35 A:$1 10am-4pm, Joseph Caruana 718-845-7240

JAN 30 NY, DEPEW, Comics and Cards, Polish Falcons Club, 445 Columbia Ave. T:42 6pm-10pm, Frank Caparaso 716-681-3422

FEB 2 NY, FLUSHING, All-Star Promotions Monthly Comic Book Convention, Flushing Jewish Center, 43-00 171st and Northern Blvd. T:80 F:8ft-$45,2@$83,3@$115..6ft-$38,2@$68,3@$95 A:$1 9am-5pm, Matthew T. Deroma 718-463-6540

OHIO

JAN 11 OH, CINCINNATI, Comic Book Convention, Holiday Inn, US 42 Interstate 275. A:$4, Jubilee Enterprises 301-292-4587

JAN 12 OH, COLUMBUS, Comic Book Convention, Holiday Inn, I-70 & Hamilton rd. A:$4, Jubilee Enterprises 301-292-4587

FEB 1 OH, CANTON, Comic Book Convention, Parke Hotel, 4343 Everhard rd. A:$4, Jubilee Enterprises 301-292-4587

FEB 2 OH, ARKON-CANTON, Arkon-Canton Comic Book Convention, Holiday Inn, I-77 & Arlington Rd. T:40-6ft F:$55,2+$50 A:$3,under6free 10am-4pm, Jeff Harper 216-493-0408

PENNSYLVANIA

JAN 5 PA, MONROEVILLE, Def-Con 1 Comic Con, Conley Inn, Business 22 in Monroeville. 10am-4pm, Def-Con 1 Conventions 412-372-4774

JAN 11 PA, W.MIDDLESEX, Def-Con 1 Comic Con, Ramada Inn, exit 1 North on I-80 intrsctn of rt18. 10am-4pm, Def-Con 1 Conventions 412-372-4774

JAN 25 PA, WILLIAMSPORT, Def-Con 1 Comic Con, Williamsport Sheraton Grand Ballroom, 100 Pine St. T:8ft F:$40 10am-4pm, Def-Con 1 Conventions 412-372-4774

JAN 26 PA, STATE COLLEGE, Def-Con 1 Comic Con, Days Inn State College, 240 S Pugh St. 10am-4pm, Def-Con 1 Conventions 412-372-4774

FEB 1 PA, INDIANA, Def-Con 1 Comic Con, Regency Mall, Rt 286 Indiana. T:8ft F:$50 A:free 10am-9pm, Def-Con 1 Conventions 412-372-4774

FEB 2 PA, ERIE, Def-Con 1 Comic Con, Holiday Inn (exit 7 off I-90). T:$30 10am-4pm, Def-Con 1 Conventions 412-372-4774

FEB 2 PA, NEW KENSINGTON, Comic Book Convention, Days Inn, 300 Tartentium Brg rd. A:$4, Jubilee Enterprises 301-292-4587

TENNESEE

JAN 18 TN, MARTIN, Comic Book and Baseball Card Show, Vincent Implements Bldg. F:$25 A:free 9am-5pm, Lee Downing 901-587-6733 or -4790

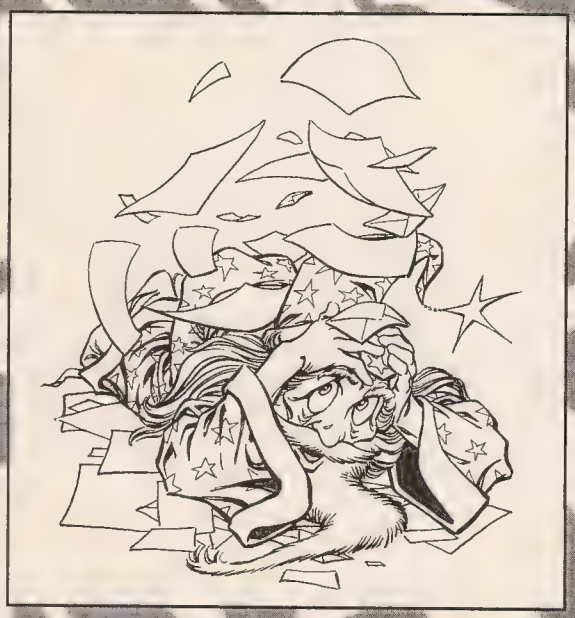
VIRGINIA

JAN 18 VA, ARLINGTON, Comic Book Convention, Howard Johnson, 2650 Jefferson Davis Hwy. A:$4, Jubilee Enterprises 301-292-4587

JAN 26 VA, VERGINIA BEACH, Comic Book Convention, Pavilion conv. ctr, 1000 19th st. A:$4, Jubilee Enterprises 301-292-4587

MAGIC WORDS

There it is Wizard Fans, the new official name for our letters page. Out of all the great ideas we received (like "Merlin's Mail" from Jason Delgado, Congers, NY; "Magic Messages" from Patrick Lanternman, Belleville, IL; "Wizard Talk" from Michael Lopez, La Habra, CA), the one we liked best was "Magic Words," thanks to Keith Anderson of Huntington Station, NY. He wins a free year of Wizard: The Guide to Comics. Congratulations, Keith!



Dear Wizard,

First of all I would like to congratulate you on a job well done. I find your production a superb magazine. I greatly enjoy the interviews with artists/writers. There is just one question you could answer for me. What part of the Marvel Universe hasn't Wolverine shown up in?

Sean McSheehy
Miami, FL

Do you remember Marvel's New Universe titles a few years back, like DP7 and Merc? Wolverine didn't appear in any of those, or GI Joe and Barbie. Wolverine is a regular character in every other Marvel title, though (or at least it seems that way). Pretty impressive, no?

Dear Wizard,

Before I write anything else, I must congratulate you on the success of your magazine. I find it to be the most informative publication about the field of comic books on the market today. From "The Wizard's Top Ten" to "Hollywood Heroes," Wizard is a winner.

The main reason for my writing to you folks is this simple theory of mine. I have a darn good idea who is responsible for giving Wolverine his adamantium skeleton. Now I know what you're thinking. You're thinking, "What a moron this kid is." EVERYBODY knows that some bald professor dude gave Wolvie his skeleton. It said so in "Weapon X."

Of course, the bald guy was SUPERVISING the procedure of giving Logan his adamantium bones, but it is quite obvious that he was not the man in charge.

Many times during the "Weapon-X" serial this professor was seen speaking into an intercom of some sort to an unseen person whom the professor seems to be quite fearful of.

Another suspicious thing is, where the heck did these guys get all that super-advanced technology! It seems to be almost extra-terrestrial in nature. In short, I believe Apocalypse to be responsible for giving Wolverine his adamantium skeleton and claws.

If you look back at "Wolverine: The Jungle Adventure" where Wolvie does battle Apocalypse, you will understand exactly what I mean. On page 12, after Logan has just defeated a cyborg (which is later revealed to have been sent by Apocalypse), he inspects the body and says, "The scent! Metal! Hot!

Pain! I can feel it, somehow, like it was...me!"

He later journeys to the Savage Land and encounters a robotic dinosaur, and an artificial volcano (which is a disguised laboratory of Apocalypse). When he reaches the volcano on page 30 he says, "That smell! Same thing I caught off the dead cyborg! Like pain an' fire!"

He is then captured by a renegade Apocalypse robot, who Wolverine eventually defeats. But on page 45 he finds a skull apparently made of adamantium. This shocks Logan enough to become extremely upset.

The very fact that the scent of the lab and cyborg reminded him dimly of himself, and the finding of the adamantium skull in Apocalypse's laboratory are clues that Apocalypse had a hand in Wolvie getting his skeleton.

Mike Cecchini
West Nyack, NY

Good golly Mike, you might have hit on something there! Let's hear it for the World's Greatest Detective! If anyone can find anything in Marvel Comics to back up Mike's idea, write us about it as soon as possible.

Dear Wizards and Wizardettes,

On *Spider-Man #16* and *X-Force #4*, was it the very first time an issue was printed sideways? I've been wondering, what's the difference between the Comic Con Wizard #1 and a regular Wizard #1?

Well anyways, I have many ideas for what you guys should do like making bumper stickers of each Marvel and DC characters so their popularity can go up.

Please print and answer my letter. I have bought every issue of Wizard except for Wizard #1 because it was sold out at every comic book store I went to.

PS: I have enclosed a Series 2 Marvel trading card worth $2.50. This is a bribe to print my letter.

Tony Nguyen
Alhambra, CA

People have been printing books sideways for years now, but not too often. We think the first one ever was *Fantastic Four #252* by John Byrne. We're sorry to hear you couldn't find Wizard #1 anywhere, but there's an ad in every issue of ours for readers to send away for our back issues, so go for it! The Comic Con Wizard #1 is different because it was distributed at the San Diego Comic Convention a few weeks before the regular Wizard #1 came out. It has a Comic Con logo on the cover, and they're kinda rare. About your bribe, though...a Shatterstar card? That's it? No hologram?

Dear Sirs,

Thanks a lot, you jerks! You wouldn't let me join your contest. I've always wanted the first appearance of Cable. Well, just for that, I'm going to eat your office building. How does next Saturday at 8:00 sound?

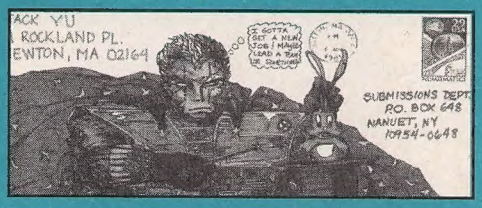
Galactus
Address Unknown

What!? Hey! Some-body mail us a spare Ultimate Nullifier, quick!!

Dear Sorcerers,

I had just bought my usual copy of Wizard (#4) and I started to flip through the book, when I saw the

ENVELOPES OF THE MONTH



C.B.I.Q. My score was a 27, but as I was checking back over my answers, I noticed a small "faux pas," if you pardon my french. In question #16 you ask "Which of the following titles has The Punisher never appeared in?" This question stumped me because I knew for a fact that the Punisher has appeared in all of the choices. Your answer was C: Web of Spider-Man, while Punisher made cameos in issues #30 and #53. I understand that it was just cameo appearances, but he did appear in the book. Needless to say, everyone makes mistakes, but other than that, the quiz was challenging. Well, I must be going. I've got some bagging and backboarding to do.

PS: I read in the letters page of Wizard #4 that a person sent a Marvel Card as a bribe. I would never do such a thing, but I am sending this Dr. Doom Hologram card. You said it would work.

Eric "Webs" Camper
Milford, DE

Yes, Eric, you caught us. The Punisher did make teeny-tiny, itsy-bitsy cameos in Web of Spider-Mans #30 and #53. If we were Marvel, you'd get a no-prize. But we're not, so all you win is our love and a promise that we'll do better. Um, about the hologram...look guys, two issues ago I said that if you mailed us bribes, especially Holograms, that we'd print your letter. It was a joke, people - we obviously can't accept bribes. Cut it out. We're sending all of them back. Sorry (what I really want is Star Trek cards so lets go!!!).

Dear Wizard,

I have every Wizard but #1. I thought that Wizard #2 was the best. I hope to see more of the Ghost Rider.

I have a few questions: 1) Do you think that they should make a movie of the Ghost Rider? 2) I would like to know what John Byrne has against Archangel and Beast.

Christopher-Taronto

Dear Chris,

Glad you liked Wizard #2. Ghost Rider will be showing up on the cover some time next year. As for your questions:

1) A Ghost Rider flick would be beyond awesome. Maybe with James Cameron directing? 2) As for Mr. Byrne, I don't know. We here at Wizard love the Beast and Archangel.

LISTEN UP

Lots of people have been writing about the interview we held with John Byrne. So far, Victor Santos of New York, NY, Adam Doss of Joplin, MO, Gerrad Trollard of Nanuet, NY, and Godfrey Chen from Singapore are all miffed for Byrne's plans to change Archangel back into the Angel. So from now on, everyone who writes in must vote: Should John Byrne change Archangel back to the Angel? Yes or No? Let's hear it! Also, tell us who you want to see on the covers and by which artist. See you next issue!

WRITE TO:

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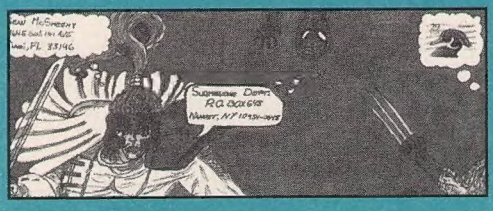
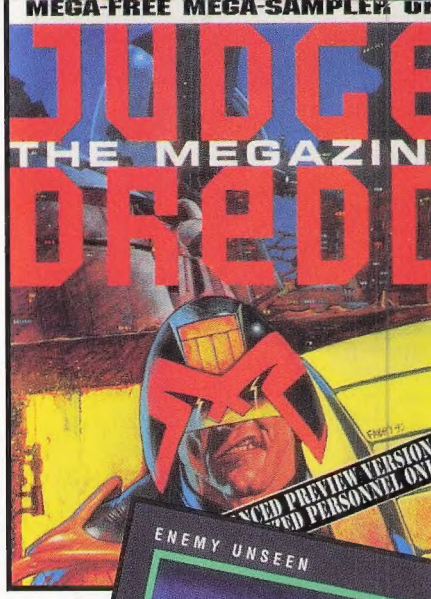


WIZARD

WHAT THE HEY...?!?

COMING AT YOU WITH BOTH BARRELS BLAZING AS WE HIT THE NEWSSTAND IN FULL FORCE!

- WIZARD SPEAKS TO: BARRY WINDSOR SMITH
- FREE POSTER
- ANDY MANGELS HOLLYWOOD HEROES
- BREAKING INTO THE COMICS BUSINESS



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